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SYDNEY BOOTH.



## DE KOVEN AND SMITH'S PLANS.

A report was put in circulation last week that Reginald De Koven and Harry B. Smith have contracted to provide Richard Mansfield with a musical comedy.

A representative of *The Mirror* called on Mr. De Koven the other day and found him chatting with Mr. Smith.

De Koven: "Smith and I are laying out work for each other. We have just come to an understanding as to several schemes we have in common. It is not true, therefore, that Mr. Smith and I have agreed to disagree. Glen McDougall, the author of *The Prodigal Father*, and I are finishing a comic opera for J. M. Hill. It will be produced early in September."

"Is it true that Marie Tempest and Mr. Hill have had a quarrel as to whether Miss Tempest or Katherine Germaine will appear in your new opera?"

"Well," replied Mr. De Koven diplomatically, "as between Miss Tempest and Miss Germaine, it is easy to see which would kick the beam."

"My understanding with Miss Tempest is that she will originate the principal part in my new opera."

Then up spoke Mr. Smith. "As to the report about our furnishing Mansfield with a musical comedy, it is not so. I have written a comedy for which Mr. De Koven will compose music, but it is not for Mansfield. It is an old English subject. The period is that of Queen Elizabeth."

"Mr. De Koven and I are now planning a comic opera. I suppose he will compose the music for it while abroad."

"I shall sail for Europe early in July. I am going over in the hope of curing my gout, which has made me lose twenty pounds."

## RAMSAY MORRIS COMPANY.

The first season of the above organization, which covered thirty-one weeks, closed a week ago last Saturday, in Toronto.

"I am more than gratified," Mr. Morris said to a *Mirror* representative, "with my initial tour. Luckily I struck at the beginning a big success in Joseph. For a laugh-creating piece I have never seen a better thing. Of course I shall continue to use it to a great extent, but, as I wish my company to have a repertoire, I shall do other comedies with it; one of the latter will be *The Judge*, by Arthur Law. I gave it a trial performance in Cincinnati, and its hit was unmistakable. Aside from this, I have comedies by Sardou, Feydeau and others, so that I shall begin my second season with plenty of material. We open at the National Theatre, Washington, on Sept. 11, and shall continue for thirty-five weeks, nearly all of which are already booked."

"Any changes in the company," was asked. "Yes, a few. Mr. Giddens, Mr. Finney, Mr. Gwynette, Miss De Wolfe and Miss Stockwell remain. New members will be Mrs. Julia Brutone (for several seasons with Richard Mansfield), three well-known actors with whom I am now negotiating, and Mary Elliott Page, for two seasons at the Lyceum Theatre. John Glendinning's roles will probably be played by Edmund Maurice, a remarkably handsome and clever English actor. Mr. Glendinning leaves me for the reason that he prefers to do heavier dramatic work than was offered by my repertoire."

## MACKAY'S IDEA ABANDONED.

Steele Mackay has applied for the appointment of a receiver of the effects of the Columbian Celebration company, which undertook to build his Spectatorium in Chicago. The company owes Mackay \$55,000. It has spent upon his plan \$500,000. It would require nearly half a million more to finish the Spectatorium, and experts say it would be impossible to get the enterprise in working order much before the time for closing the World's Fair. The latter fact has been effective in hindrance of the raising of money on bonds to finish the Spectatorium. Mackay's scheme was perhaps the most daring and pretensions in amusement annals. In an immense building he proposed to show allegorically the progress of Columbus. Every scenic artifice, and every effect possible of the theatre was to be applied to the spectacle. The stage itself was to include thousands of feet of Lake Michigan, on whose waters the caravels of the discoverer were to have moved. About \$30,000 was spent upon a model that worked perfectly. Artists were sent to South America to paint scenery true to life. Many men of wealth were enlisted in the enterprise, but the impossibility of making the show ready in time to catch the thousands expected to throng the World's Fair has led to its abandonment.

## IN DARKEST RUSSIA.

Great expectations are based on *In Darkest Russia*, Brady and Garwood and Sidney R. Ellis' enterprise for the coming season. The preparations for the production of the play are elaborate, and the fact that the faith of these well-known managers is committed to it in itself argues for the merit of the venture. An impression that *In Darkest Russia* is purely melodramatic is erroneous. The setting of the play will be scenically pretensions, and its name would signify a story of melodramatic interest, but it is said that the play has legitimate strengths and intensities not unlike those of the work of Sardou, while its story is powerful and probable. The drama is the work of H. Grattan Dunne, who has heretofore confined himself to farcical effort, but those that have been favored with a reading of *In Darkest Russia* say that Mr. Dunne will in this surprise that part of the public that has relegated him exclusively to the field of the comic. All the scenery for the new play—including several complicated revolving sets—will be carried. It will be painted by Seavey. Baron De Grimm has designed the costumes, which will be striking and ac-

curate. A score or more of excellent actors—including several quite notable ones—will be seen in the cast. The first performance will take place in a city near New York early in September. Mr. Ellis is now in New York arranging details of the production and engaging his company. The event will be looked forward to with interest.

## DORÉ DAVIDSON ON MELODRAMA.

In October Doré Davidson will produce a new melodrama. Ramie Austen and he will play parts of equal importance. The title is *By the World Forgotten*.

"It is a remarkable drama," said Mr. Davidson to a *Mirror* reporter. "It is a Scotch story and opens up a sad phase of a woman's life. There is no straining for effect, no struggle for points. Pathos and humor alternate."

"I am only booking in first-class theatres. Excepting two weeks of one-night stands, I shall play engagements of a week. Only a few weeks in January and February remain open."

Mr. Davidson has well defined views as to melodrama. "In contradistinction of the prevailing idea that melodrama must be coarse and appeal to the lower order of mind," he says, "I oppose my opinion as an actor of experience."

"We have never seen depicted a true type of character except in so-called melodrama. The comedy-drama of to-day satirizes character, and it is, therefore, false to nature. It may please the audience, but it does not represent the character as the character would or could be in life itself."

"But with melodrama—take, for example, the dramatization of Charles Dickens' novels—substantially melodramas; in them we find no satire upon nature, but living men and women."

"Am I not right, then, when I say that melodrama, which is nearer to humanity than the other kinds of play, should be ranked highest?"

"Note, too, that when the authors of a comedy-drama want to concentrate the attention of an audience upon a capital episode in the play they fall back invariably upon the old melodramatic tricks, which they say they despise."

## A CIRCUS WRECKED.

Walter Main's circus train, en route from Houtzdale to Lewistown, on the Tyrone and Clearfield branch of the Pennsylvania Railroad, was wrecked at Vail Station last Tuesday morning. The engineer lost control of the train while running down a mountain, and the cars jumped the track when going at a speed of forty miles an hour. Thirteen cars were thrown over a thirty-foot embankment. Frank Train, treasurer of the circus, William Henry, a brakeman, William Locke, of Newport, Ky., William Multainer, of Geneva, O., Louis Champaigne, of Rochester, N. Y., and John Staper, of Houtzdale, Pa., were killed. The cook of the circus, named Barney, Frank Barret, Willis O. Brannon, John Chambers, George Carlin, William Evans, David Jones, James Henry, Frank Morse, and William Patchel were injured. Chambers being bitten by one of the released lions. The injured were taken to a hospital in Altoona, Pa. Several lions and tigers escaped. They were retaken only after hard work, and not until several domestic animals in the neighborhood had been killed by them. One tiger valued at \$7,000 was shot. Three sleepers and the locomotive remained upon the track. The loss is estimated at \$100,000. A black panther, a tiger, and several monkeys and birds were still at large at last accounts.

## CHARLES DICKSON'S NEW PLAY.

Charles Dickson says that the statement in *The Mirror* last week that he and George W. Lederer, who managed him, have parted company because there was no profit for either, is wrong.

"We separated," says Mr. Dickson, "because Lederer could not give enough attention to my interests. My tour has been prosperous; so prosperous, in fact, that I shall be extremely happy if succeeding tours compare with it."

"I shall not play again until Sept. 1. I shall stage a new play written for me by Henry Dobbin and called *Young America*. It gives me a chance to do some strong acting. I shall not shelve *Incog*, however, for there is a demand for it from managers everywhere."

"To return to Mr. Lederer. I bought him out. Our settlement was amicable. He is booking my next tour. My time is filled to January. I have in abeyance the usual New York opening for my new play."

"My wife has been ill, and she is not yet well. My summer plans hinge on the state of her health."

## EULALIA AT THE THEATRE.

The theatres in this city have profited in no small measure by the presence of Eulalia, the Infanta of Spain, in New York. On Wednesday night she attended the performance of *Panjo and the Band* at the Broadway, where unusual and spectacular formality was seen. Twenty-five mounted policemen acted as a guard of honor to the theatre, which had been decorated by Manager Stevens with the United States and Spanish colors. The offices over the main entrance were occupied by the Sarragossa Band, which played the Spanish national air as the distinguished party entered. A detachment of the Naval Reserve was on duty at the theatre, and a crowd was in attendance. It was nine o'clock when the curtain went up, and half-past eleven when the performance ended. Eulalia wore satin and diamonds, a coronet of gems and a collar of brilliants, and she followed the performance by means of a souvenir programme framed between solid covers of silver. Hopper complimented his distinguished auditor by singing a verse in her honor.

## GOSHIP OF THE TOWN.

Oscar Sisson, formerly of *The Colonel* company, is very ill with typhoid fever in a Buffalo hospital.

Harry Braham, of W. H. Crane's company, sailed on the *Alaska* on June 3 for Liverpool, and will return at the end of August.

The Bijou has closed for the season. Courtenay Thorpe has gone abroad.

Fanny McIntyre has been winning great praise for her personation of Camille at Forepaugh's Theatre, Philadelphia.

Rosier Quest and Arthur have re-engaged William Courtleigh to play Perry Rascom in *Blue Jeans* next season.

It is said that Vivian Sartoris, the daughter of Nellie Grant Sartoris, now sixteen years of age, will go on the stage.

W. W. Freeman informs *The Mirror* that his advertisement in this paper recently brought him more than fifty replies.

Al. Thayer, of the Cincinnati Enquirer Job Printing Company, is in the city for a month.

George Wilson is in the city in the interest of Lenox for next season.

Gertrude Fort has been engaged by Harry Phillips for *Crazy Patch* for next season.

Beatrice Moreland will sail on the *Majestic* June 17 for Europe, to visit Germany and Italy, and return in September.

The season of the Big 4 Opera House at Canal Dover, O., has closed successfully, and Managers Reiter and Cox are already planning for next season. Their policy of furnishing only first-class attractions has pleased their public, and greater prosperity is in store for them.

Grant Parish's second season as manager of River View, near Washington, D. C., has opened auspiciously. After a series of balloon ascensions he will begin his regular season of stage performances on June 18, and promises the best talent to be secured.

Adele Ritchie, of Philadelphia, made her debut in the part of Priscilla, in *The Isle of Champagne* at the Fifth Avenue Theatre, last night, taking the place of Elsa Gregori.

Mlle. Bertoto, a fantastic danseuse from the Paris and Berlin music halls, will join 143 at Palmer's Theatre next Tuesday evening.

The interest of George W. Lederer to the American rights of *Incog* has been bought by Charles Dickson for \$5,000. Mr. Dickson has released the English rights entirely to Mr. Lederer, and will manage his own tour next season, with Henry Dobbin as business manager. His new play, *A Young American*, gives him a part different from any in which he has heretofore appeared.

T. H. French has bought the American rights to Audran's latest opera, *La Princesse Blanche*, which will be produced in Paris next November. Lillian Russell will of course originate the leading soprano role in this country.

Members of the class recently graduated from the Academy of the Dramatic Arts have made engagements as follows: Marie Curtis, with Julia Marlowe; Noah Lamson and Rose Hubbard with Charles Frohman; Dwight Smith with Edward Vroom; George C. Olmstead and Hollis W. Alexander with Maida Craig and Frederick Paulding. Other engagements of members of the graduating class are: Two in Daniel Frohman's Stock company, two in his companies, one with E. S. Willard, one with A. M. Palmer, one with Felix Morris, and one with W. H. Crane.

The announcement is made that Woolson Morse, the composer, and Agnes Reilly, a member of De Wolf Hopper's company, will be married this month.

Dr. Carver has organized a Wild West show for the Summer season, to play in a tent, week stands in all the large cities. It will require fourteen cars to transport the enterprise, and over 250 men will be employed. The opening was advertised to take place at Louisville, Ky., last night.

G. A. Brannan, manager of the Opera House at Troy, O., has just closed the best season he ever had. Mr. Brannan has gained the confidence of the citizens of Troy by shutting out all experiments and booking only one standard attraction a week. He has already booked a number of excellent companies for next season. Mr. Brannan appreciates the value of *The Mirror* as an advertising medium.

Eunice Vance, the English serio-comic, whose "Little Tot in Coughdrops" song has made her popular, will return to this country shortly for an extended engagement at the Imperial Music Hall.

Felix McGlennon, author of "Comrades," "Oh! What a Difference in the Morning," and other songs, was in New York last week.

Wallace E. Dalton and Mrs. Dalton will close with Holden's Inside Track company on June 10 at Evansville, Ind., and go direct to their recently purchased summer home near Boston, Mass. They have signed with Maud Hillman for next season.

H. A. Wickham has signed with Reeves and Palmer for advance work. The company will open on Sept. 1.

Frank Carlos Griffith is enjoying life, as witness this, to *The Mirror*, dated May 30, at Dunbarton, N. H.: "For a Summer of pure, undiluted recreation, after a season of 14,000 miles travel, I have started in among the hills of the Granite State. I bought a team, that I might go whither I listed, and I list to go now. Decoration Day found me fishing. Success 'perched' upon my hook. I have boats also at my command, and with a stock of condensed coffee for picnics and an alcohol heater, Mrs. Griffith and myself are in clover and basking in cream—real, genuine cream. I know nothing about business and trouble myself little about it, for when business wants me I shall be forthcoming in the Autumn—not before."

Lillie Berg will hold a Summer vocal school in the Catskills, at Tannersville.

William Haworth, author of *The Ensign* and *A Xutmag Hatch*, is at the Sturtevant House. He has a new play under way.

Wayman Henderson has returned from a week's visit to Chicago.

Charles Frohman is expected back from Europe about the middle of June.

Adele Le Claire, who appeared for two weeks in Boston in Thomas Q. Sealbrooke's support, is studying at the Lawrence School of Acting.

Harry Lacy is at the Sturtevant House.

Laura Clairon is seeking an engagement for next season. She made a great success with the Florences as Libby Bear, in *The Mighty Dollar*. Recently at Ross' Hoboken Theatre she scored a hit as Mercy Baxter in *Caprice*.

Billie Barlow, the blonde burlesquer, once upon a time at the Casino, is making the rounds of the London concert halls with a batch of up-to-date ditties. Since she left here she has learned to sing.

George W. Wotherspoon has terminated his engagement as advance representative of Seidl's Orchestra. Mr. Wotherspoon richly deserves the title, *The Brunette Adonis* of the Rialto. The Blonde Adonis is Harry Grahame, Esq. Messrs. Wotherspoon and Grahame have agreed to promenade on opposite sides of Broadway.

Michael Kelly, a young burglar of this city, was arrested last Tuesday night at Seventy-fourth Street and First Avenue with a bundle of valuable theatrical costumes in his possession. They were identified as belonging to Frank Ward, an actor who lives in Brooklyn, and had been stolen from Myers' warehouse on East Seventy-fifth street. Kelly confessed that he with three others had committed the burglary.

*The Mirror* correspondent at Anderson, Ind., writes to correct a recently published statement to the effect that Thomas H. Arnold would manage the new opera house in that city. He says there will be no new opera house in Anderson this year, and that there is little promise that one will be built next year. Mr. Arnold, who is editor of the *Daily Record* at Alexandria, Ind., lives in that place, and will manage the theatre located there. He is a native of New Orleans, and was formerly manager of the French Opera House in that city.

Charles Frohman has sent to 'the Infanta Eulalia one of the souvenirs of the one hundredth and fiftieth performance of *The Girl I Left Behind Me*.

Doré Davidson and Ramie Austen's new play, *By the World Forgotten*, is said to be booked up to March 1, 1904, with the exception of a few weeks.

Lea Peasley, a popular vocalist and burlesque artist, has recovered from a severe illness. It is said that she will take a leading soprano role in *Ali Baba*, at Chicago.

Frank Dietz may become manager of Pain's Fire Works Exhibitions at Brighton Beach this Summer. John T. Sullivan figured in that capacity last Summer.

Florence Farrington is indignant because she is no longer allowed to go on in *Adonis* as a white Captain. She is now simply a black soldier. The management claim that she didn't walk in step, and the burlesquer says she couldn't because she sprained her ankle falling from a carriage in the park.

Across the Potomac will be sent on tour next season with a cast, to all intents and purposes, new.

Little Irene Franklin has been re-engaged by Jefferson, Klaw and Erlanger to play "that angel child" in *The Prodigal Father*. This clever little actress is now in Chicago, looking at the World's Fair.

Ernest Charles (Ward), a son of Frederick Ward, will enact light comedy roles next season. He made his debut with his father last season.

Willard Newell and Jessie Porter Barchus, known on the stage as Jesse Wyatt, were married last Monday night by Justice Weed, of Jersey City. The bride is said to be a niece of J. B. Haggin, the turfman. It is reported that William Newell, a twin brother, was recently married in Boston to Leslie Lyle, a niece of Charles Hoyt.

H. K. Jacobs says that unless the railroads offer inducements in the way of reduced rates, the World's Fair in Chicago will be comparatively a failure.

The Trocadero, in Chicago, has the Von Billow orchestra from Germany, a Hungarian orchestra, a Russian troupe of singers and dancers, and a large vaudeville corps.

W. L. Lykens, representing the new Tootle's Theatre at St. Joseph, Mo., and the Big 3 Circuit, that includes Boyd's New Theatre, Omaha; the New Lansing Theatre, Lincoln; and Tootle's Theatre, has secured splendid attractions for his theatres. He makes his headquarters at the American Theatrical Exchange. He has booked Aristocracy, Robert Martell, Felix Morris, The Span of Life, Peter Italy, Rhea, Robert Downing, Friends, Stuart Robson, Wang, Nat Goodwin, Roland Reed, Herrmann, Bessie Randall, James T. Powers, W. H. Crane, Modjeska, Alexander Salvini, and Richard Mansfield.

On June 19 Manager Oscar Hammerstein will open his Summer season at the Manhattan Opera House with *The Talisman*, Planquette and D'Emery's opera comique, which is now running in Paris. Scenery by Voegtlin and costumes by Fisher and Alias of London are from the original models. Gustave Kerker will lead the orchestra. In addition to *The Talisman* the spectacular ballet, *Vergil's*, will be presented with Clara Qualitz, Elisa Seracco, and Amelia Verge as preemiers, Gracie Gaylor as an eccentric danseuse, and two hundred corymbes. The roof garden will be opened at the same time with a special programme, one admission only being necessary for both performances.



# AT THE THEATRES.

## Grand Opera House.—Sings

Those who were kept away from the Grand Opera House last night missed a very enjoyable performance of Rigoletto.

Signor Campanari sang and acted the title role in a very artistic manner, and was frequently and rapturously applauded. Louise Natch also did good work as Gilda, and her solo in the second act was sung most charmingly.

Signor Montegriffo as the Duke evinced a tendency to excessive shouting. Lizzie Macnicol-Vetta was the Maddalena, W. H. Clarke sang the role of Sparafucile, and Giuseppe Pione appeared as the Count. The chorus and orchestra were entirely satisfactory.

## Tony Pastor's.—Variety.

The bill at Tony Pastor's this week is new, but the company is one of the best seen at this popular house. It is headed by J. W. Kelly, who is recognized as one of the most entertaining men on the variety stage. Lily Burnand, the character artist, continues popularly at this theatre, and John E. Drew, the comedian, the athletic Glenroy Brothers, Binns and Burns, the musical team; David Foy, the clever wing dancer; Van Leer and Barton, in knockabout business; Matthews and Harris, in comicalities, and the two Emeralds, Eileen and Nora O'Shea, furnish a programme of variety and ability.

## Koster and Bial's.—Operetta and Vaudeville.

Infour and Hartley, the dance duettists who have before been seen here, reappeared at Koster and Bial's last night to new favor. The vaudeville part of the programme at this resort continues to be excellent, and the operettas are still presented in a sprightly and taking way. Last night marked the opening of the Summer season at this resort. A handsome floral display was made, and the new vestibule, painted in white and gold, was illuminated for the first time.

## Columbus Theatre.—Held in Slavery.

Held in Slavery, a stirring nautical melodrama, was produced at the Columbus Theatre last night before a crowded house. The play is well mounted, and is rendered by a capable company headed by Martin Hayden and Anna Boyle. The specialties introduced during the performance were received with much applause. Next week, De Lange and Rising in Tangled Up.

## At Other Houses.

Wednesday evening will be baseball night at the Broadway, where De Wolf Hopper will specially entertain the members of the New York, Brooklyn, Pittsburg, and St. Louis clubs. Digby Bell will assist Hopper by reciting "The Tough Boy on the Right Field Fence," and every prominent crank in town is expected to be present.

Adonis down-stairs and the entertainment on the roof-garden of the Casino make that resort lively.

The amphitheatre show at the Madison Square Garden has been abandoned owing to the inability of the place for such entertainments, but the roof garden is still flourishing, while in the Garden Theatre the Bostonians are playing prosperously. Robin Hood was revived last night.

The Prodigal Daughter is the melodramatic rage of the town, and the new American Theatre is nightly crowded by fashionable theatregoers.

At Palmer's 142 is flourishing, and promises to continue as a profitable Summer attraction.

The new cast of The Girl I Left Behind Me at the Empire is well balanced. Maclyn Arbuckle's General Kennon is a strong characterization. Harold Russell is a manly Lieutenant Hawkesworth. Mrs. Berlan-Gibbs as Kate Kennon, is sympathetic and dramatic. Lottie Alter makes a charming Wilber's Ann. Irene Everett as Lady Hawkesworth, is pretty and pert.

Kellar continues his sessions of magic at Italy's, with a supplement of comedy, and his engagement promises to be steadily profitable.

Thomas O. Seabrooke and his company entertain large audiences at the Fifth Avenue in The Isle of Champagne.

Herrmann's season of magic at his own cosy theatre is attractive.

The vaudeville bill at the Imperial Music Hall is one of the best ever seen in the city.

## THE BROOKLYN THEATRES.

### Park.—Tangled Up.

Two new plays were presented at the Park last evening. Tangled Up, a farce-comedy with musical interruptions by Will S. Rising and Louis De Lange, this being preceded by a curtain-raiser, Why, written by Burr McIntosh. Both plays were well received, the songs being a specially commendable feature. Next week, Edward Harrigan in Reilly and the 400.

### Grand Opera House.—The Equine Paradox.

A supplementary season of two weeks was opened last night at the Grand Opera House. Bartholomew's Equine Paradox delighting a large audience. The horses performed their clever tricks with remarkable skill and sagacity. Prices have been specially reduced for this engagement, and matinees are to be given every day.

### Amphion.—Reilly and the 400.

Reilly and the 400 amused a large audience at the Amphion last evening. Emma Pollock as Maggie Murphy and Ada Lewis as the Tough Girl, were well received by the audience. Harrigan and his company will continue this play until and including Wednesday evening, after which, and for the rest of the week, The Mulligan Guard's Hall will be given. With this engagement a successful season at the Amphion closes.

## HENRY GREENWALL'S VIEWS

Henry Greenwall, president of the American Theatrical Exchange, returned on Friday night from Texas, where he owns and directs valuable theatrical property. Said Mr. Greenwall to a *Mirror* reporter:

"Texas has never been in better condition. Her crops are the largest she has ever had. Everybody is 'flush.' While there I bought the controlling interest in the Dallas Opera House, valued at \$100,000.

"The State is not the least panic-stricken. New Orleans is exceedingly prosperous. The banks are loaded with money. The outlook is better than it was last season—and we all know it was good enough then. Not a company of any account that was there last season lost money, and they will all return.

"The American Exchange has closed a deal with Thomas O. Seabrooke by which it will take him at Louisville and carry him to Nashville, Memphis, New Orleans, and the principal cities in Texas, and return him and his company of sixty-five to St. Louis in a month. This will be in November.

"The Exchange is now arranging with Pauline Hall, Richard Mansfield, Hading, Coquelin, Fanny Davenport, Wilson Barrett, Mounet Sully, Modjeska, James T. Powers, Kat C. Goodwin and as many others.

"We book only the best attractions. There is no money in others. It is worth while to state that more \$1.50 attractions will go South the coming season than has ever been the case before.

"The American Theatrical Exchange has exceeded my boldest hopes. It is a sure success. With my theatre property it is my only business. I shall have no company on tour, and I shall have no interest in any company at all. I shall stay in New York until September, with the possible exception of a few weeks at Cape May in July.

"The report that the American Theatrical Exchange works in the interest of the Louisiana and Texas circuit has no foundation in fact. I have heard Will McConnell refuse to give time there and book a company elsewhere. I pay money here as elsewhere. The American Exchange is a clearing house, and as such it is strictly impartial. It could not afford to be otherwise. Open time is bulletined. It is a busy spot, too. I suppose one hundred new faces of managers loom up here every day."

## NINNIE PALMER FANCY FREE

Ninnie Palmer is at the New Amsterdam Hotel, Twenty-first Street and Fourth Avenue. She arrived from London last week and will return there on June 17. It is two years since she was last in America. She said to a *Mirror* reporter:

"My trip combines business with pleasure. I find New York much changed. It has so many new hotels and new theatres.

"I shall begin a tour of the English provinces in September, appearing in Mam'zelle Nitouche, now in course of production at the Trafalgar Square Theatre. I saw the revival just before I left London. It is really true that May Vobe, the young American, has made quite a hit as Denise in the piece.

"I have no definite notion of returning to America to act, although I have no doubt I shall do so some day. I have a cosy flat in London and am very happy there. I shall produce none of my old plays. Nitouche, you know, is a musical comedy.

"I will be much obliged if The *Mirror* will contradict the silly reports that I contemplate marrying my manager. His name is Douglas Scott, he is more than fifty, and he has a large and happy family."

## AMERICAN ACADEMY.

The sixth annual meeting of the Society of Alumni of the American Academy of the Dramatic Arts was held at the Berkeley Lyceum Monday afternoon. The annual election of officers was as follows: Laura Sedgwick Collins, president; Joseph Adelman, first vice-president; Sarah McVicker, second vice-president; Percy West, secretary; E. P. Stephenson, treasurer. Speeches were made by Franklin H. Sargent, president of the Academy, by prominent members of the Society, and by invited guests. The feature of the meeting was the address by Mr. Daniel Frohman. After pleasing compliments, Mr. Frohman said:

"There always has been, as suggested by Mr. Adelman, some feeling against scholars or people who learn the rudiments of acting before they go upon the stage. I think this feeling is gradually being eliminated at least as far as managers are concerned. I am not one of those who believe that the rudiments of an actor's art should be learnt on the stage of a theatre any more than that a ball-room is the place to learn to dance. Temperament, personality, appearance are all important qualifications in connection with modern drama. Legitimate drama, of course, requires a strong intellectual grasp and capacity for interpretation. I don't mean to say that all actors or actresses should be merely automatons to repeat lines, because art is nothing unless somewhat poetized by their individual temperaments. The right people always get there."

There was a large attendance at the meeting from all classes from 1885 to 1893.

## CRAZY PATCH.

Harry Phillips, manager of Crazy Patch, has thus far engaged for his company W. H. Murphy, Charles Hagan, Gertrude Fort, Jule Senac, the pretty daughter of Professor Senac of The Fencing Master, and Mollie Gayler, a pretty and petite soprano. Mr. Phillips has been careful in selecting artists fitted for the individual parts. He can be found at 1180 Broadway.

## MISSOURI, KANSAS AND NEBRASKA.

Charles P. Elliott, the alert secretary and booking representative of the Missouri, Kansas and Nebraska circuit, is in the city with headquarters at the Coleman House, looking after next season's attractions. He represents the following theatres: Farnam Street Theatre, Omaha, Neb.; Opera House, Fremont, Neb.; Opera House, Lincoln, Neb.;

Opera House, Beatrice, Neb.; Price's Opera House, Atchison, Kas.; High Street Theatre, Horton, Kas.; Crawford Grand, Leavenworth, Kas.; Bowersock's Opera House, Lawrence, Kas.; Crawford Opera House, Topeka, Kas.; Rapids Opera House, Newton, Kas.; Crawford Grand, Wichita, Kas.; Opera House, Wellington, Kas.; Opera House, Winfield, Kas.; Opera House, Arkansas City, Kas.; Opera House, Fort Scott, Kas.; New Crawford, St. Joseph, Mo.

## SANFORD'S BROOKLYN THEATRE.

On Saturday Walter Sanford, the manager of melodramas, secured the lease of the Bedford Avenue Theatre, Brooklyn, for ten years.

He will play standard attractions for a week each at a scale of prices ranging from twenty-five cents to one dollar. The theatre will re-open the latter part of August. Before then Mr. Sanford will spend \$10,000 in repairs.

"I am on the lookout for hoodoo plays and josh theatres," said Mr. Sanford to a *Mirror* reporter.

"I took My Jack from T. Henry French when it was a failure and made it a success. I made money out of The Struggle of Life. My scheme is to know what is required and to have energetic management."

Mr. Sanford's Summer stock company will open at the Fourteenth Street Theatre on Monday with The Flag of Truce. In the company are Henry Marshall, P. Augustus Anderson, William Haworth, John Woodward, John E. Mahon, Henry Bergman, Amelia Bingham, Edgar Forrest and Olive May.

Mr. Sanford has decided to produce among other plays Rose Michel, and Oliver Twist. He will not produce Green Bushes as he expected.

## THE LAMBS HOUSE WARNING.

The Lambs' Club had its first house warming in its handsome new club-house, on West Thirty-first Street, on Sunday night. A varied dinner was served and the speeches scintillated.

The Lambs present included Wilton Lackaye, Robert Hilliard, Paul Arthur, Eugene Cowles, Purdon Robinson, Joseph Holland, Marshall P. Wilder, Clarence Lyman Collins, Lewis Baker, Fritz Williams, Henry E. Disney, De Wolf Hopper, Jack Starr, Max Fisman, Edwin Hoff, Reginald De Koven, Augustus Thomas, Clay M. Greene, and Robert Mantell.

## PROBABLY A MISTAKE.

A dispatch to the *World* from Denver, published Sunday, announced that Neil Burgess "made his last appearance on the stage" at the Broadway Theatre last Saturday night. The dispatch said that Mr. Burgess being wealthy has decided to retire from active work and enjoy himself for the rest of his life. This report is most likely unfounded. Mr. Burgess has been making preparations for some time past to produce a new comedy by Charles Barnard next season, and if he has decided to retire he has not informed any of his friends of such an intention.

## THE LIGHTS OF LONDON.

This famous melodrama, still popular, will go out next season in a rejuvenated form, with new scenery and effects. The organization will be headed by Frazer Coulter and Grace Thorne and an exceptionally strong company is being engaged. Frank G. Coulter is filling the time with headquarters at the American Theatrical Exchange.

## ANOTHER BIG GAIN.

During the month of May, 1902, The *Mirror* published all told 75 1/2 columns of advertisements. Last month it published 108 columns. This shows a net gain of 32 1/2 columns, or more than two pages a week, for the four issues in question.

## OBITUARY.

Walter Emerson, the cornetist, of Boston, died suddenly on Thursday evening in that city of acute peritonitis. He was taken ill late Wednesday night, but a few minutes before his death declared that he was feeling much better. His parents were present at the time of his death. The deceased was born in New Bedford on March 29, 1856, and was an only son. He was graduated from the Melrose High School, entered a commercial college in Boston, and finally became interested with his father in the leather business. He began to play the cornet at the age of seventeen, and became so proficient that at the age of twenty-one he went to Europe with Gilmore as a soloist. Since 1878 he had traveled extensively throughout Europe and this country. His last public appearance in Boston was at the Fiske benefit. He was manager of the Emerson Concert company, and at the time of his death was concluding important engagements.

Georges Rouilliere, known under the stage name of M. Cabell, recently committed suicide in Paris. He was but twenty-eight years of age, and a member of the Odéon, where he succeeded Paul Mounet. He was married and had two children, but recently his relations with his wife had not been happy, and she had left him pending determination of a suit for divorce. He shot himself with a revolver. His wife, broken-hearted, was with him at the time of his death, which occurred in a hospital.

Herbert Charter died at Brighton, England, on April 29, 1893, of ulceration of the bowels, aged twenty-seven. Mr. Charter was a native of London, but had lived in New York for some years. The deceased was well known in theatrical circles, having been connected with E. E. Rice, the Casino, Colonel McCaull, Francis Wilson, Agnes Huntington, and others prominent. He leaves a widow known to the stage as Theo. Kries, who is now in this city and quite ill.

J. Travis Quigg, a well-known writer and critic, died at his home in this city last Tuesday, from pneumonia, after a week's illness, aged fifty-four. At one time Mr. Quigg was editor and proprietor of The *American Musician*. At the opening of the Press Club Fair he took the management of the musical department. The deceased left a widow.

Patrick F. Connell, for several years in the employ of B. F. Keith, and resident manager of Keith's Opera House in Providence, R. I., for the seasons of '99-00 and '00-01, died on Saturday at St. Joseph's Hospital in Providence after a lingering illness from consumption. He was a native of Providence, about thirty-eight years old, and unmarried.

Horatio Peters, a stockholder in the New York Clipper, died on Sunday night at his home in Rochester.

## A SUCCESSFUL MANAGER.



I. A. Solomon.

The above is an excellent likeness of I. A. Solomon, one of the younger class of managers, a bright, hustling, and conscientious worker who has devoted fourteen years of his life to the theatrical business. During this time he has won the esteem and confidence of everybody with whom he has come in contact. There is no better liked man in the category of business managers than Mr. Solomon, and the coming season will see him piloting the new American comedy-drama, A Modern Heroine. Judging from his past record, great success is in store for him. Mr. Solomon started in the business as a lithographer for Harry Clapham, manager for J. H. Haverly's big minstrels, and the training he underwent then has proved valuable in later years.

## IN THE WINGS.

I welcome Camille d'Arville, prima donna of the Bostonians, back to town. Piquante, chic, lively, she is a delightful addition to any light opera organization. D'Arville has been ill with the gripe, but you would never dream it to look at her. Her contract with Barnabee, Karl and McDonald will expire this month. I asked her what she intends to do. "I have any number of offers," she says. "One is from Denver, another is to appear in a revival of The Sea King, and a Chicago manager wants me for a production there. Francis Wilson has made me a proposition that I play Erminie in his revival in October. That was nice of him wasn't it? But the Bostonians, too, have made me an offer to renew my contract. They are very kind to me. I don't think anybody would mind being with them, do you?"

Everybody is talking about the extraordinarily graphic and graceful impersonation of Queen Isabella by Richard Harlow in 1902. It is artistic and never becomes grotesque. In his flounces and laces, he masks his identity.

Who is Harlow? I remember that he succeeded George K. Fortesque as Catherine in Evangeline three years ago. That was his first professional engagement. With Evangeline he remained two seasons. Then, when 1902 was produced by a professional company at the Globe Theatre, Boston, after its success at the Tremont sung by amateurs, he was specially engaged to play the Queen. When Edward Evergreen Rice took the burlesque, he re-engaged him, and here we have him.

Driving these fine days through the Park I see Henry Miller, in one of the new wagonettes; S. Miller Kent, Fred. Schwab, caustic music critic; Mrs. Berlan-Gibbs, Sydney Armstrong, Mrs. Frank Leslie, Fanny Ward, Ben Stern, Ben Teal, Nma and Florence Farrington, Edna Wallace, Doré Lyon, and Attalie Claire Kayne.

The skirt, the kangaroo, and the ta-ra-ra-boom-de-ay dancers were all imported from London. We have to thank May Robson for originating a dance that London will copy from us. Her three-legged dance, which she introduced in The Poet and the Puppets, is to be introduced shortly in the London concert halls.

It is with considerable surprise, I confess, that I read in the London papers of the great success of May Vobe, the young woman who picked up the fog-horn voice where Grace Henderson dropped it, in the musical comedy, Mam'zelle Nitouche, at the Trafalgar Square Theatre. Only a few paragraphs are given to Violet Melnotte, who is the Corinne of the cast, and the critics throw themselves into ecstasy over Miss Vobe's Denise. It seems scarcely possible that this is the same Vobe we saw in Boys and Girls more than a year ago.

Marie Halton, our old friend of the Casino and Duff companies, is also receiving kind words for her singing in The Magic King at the Prince of Wales Theatre.

It turns out that the reason the members of the Comédie-Française company have changed their minds and will not come to act in Chicago during the World's Fair is that they are too timid to cross the ocean. They are not a bit afraid to cross the English Channel, however, for they are going to appear shortly in London.

PACOURT.



## THE USHER.



Members of the Potter-Bellows company complain to *The Mirror* that during their engagement recently at the Hoboken Theatre their health was jeopardized by the disgusting condition of the dressing-rooms and the bad state of the plumbing arrangements.

"I have been in a good many theatres where the safety and comfort of actors were neglected, but I can honestly say that I have seldom found a theatre so grossly lacking in this respect as the Hoboken house." This is what Verner Clarges says, and his words are corroborated by others of the company.

Manager Ross, I am told, when appealed to, remarked that he could not afford to do any better by the actors. But if he treated his patrons in the front of the house similarly he would have to put up the shutters in no time.

The Potter-Bellows people intend to lodge a complaint against Mr. Ross with the local health authorities. They say that the matters objected to constitute violations of the law.

This drastic course may have beneficial results.

I do not know whether the Press Club Fair came out even or not; but one of the officers told me a fortnight ago that at that time the venture was \$25,000 behind.

It will be recalled that when the Fair opened and *The Mirror* expressed the belief that it neither deserved nor would receive popular support a howl went up from two minor morning newspaper organs of the Club, and *The Mirror* was abused roundly for its presumption in taking such a view.

But the outcome has verified the predictions of this paper. The community was not in sympathy with the object of the Fair and its approval and patronage were withheld.

A man prominently identified with the concern from the start assured me last week that the majority of the Club realized fully that a serious mistake had been made in attempting to raise money for the building fund by means of a scheme that is usually reserved to assist charitable work.

In spite of shrewd devices and devoted effort by those in charge the Fair was a frost.

Let us hope that the lesson taught by this experience will persuade the officers of the Club to place it no more in the attitude of mendacity.

An actor of considerable prominence sends me a letter complaining that when he applied for seats at the American Theatre the other night he was refused—curtly and rudely refused, he says—by Manager French.

As I understand the situation, The Prodigal Daughter is doing a large business, and outside of the press Mr. French has suspended the free-list.

In this case it seems to have been the manner of Mr. French's refusal rather than the refusal itself that excited the indignation of my correspondent.

Giving tickets to actors is a courtesy, sanctioned by custom and observed by all managers who have the slightest respect or regard for the profession by traffic in whose services and talents they gain their profits.

Such managers are willing to extend their hospitality to actors whenever there is room in the house. They cannot, however, be expected to furnish seats gratis when money is being turned away.

In any circumstances, actors should remember that free admission to theatres is a courtesy, not a right.

While refusals may sometimes seem unjust, they cannot fairly be criticised, since every manager has the privilege of conducting his own business in his own way.

The news telegraphed from Chicago that J. M. Hill has retired from theatrical management is not surprising to those that are acquainted with Mr. Hill's affairs.

The Fencing Master, which had such a prosperous run at the Casino, has been a disastrous venture in Chicago.

In common with all the "shows" in the World's Fair city, this charming opera failed to draw.

It cannot be said that Mr. Hill during his career exhibited marked managerial abilities.

The one clever achievement to be credited to him was his discovery and development of Denman Thompson.

Usually his judgment was the worst possible where the selecting of plays was involved.

He produced *All the Rage*, Philip Herne, The Pembertons, *A Possible Case*, *Reckless Temple*, and several other failures.

I cannot recall one play, brought out by Mr. Hill, that won a legitimate pecuniary success.

He had a theory, based I think upon a limitless pride in the value of his own judgment, that if the public refused to accept a production it ought to be forced down the public's throat.

In conformity with this notion he would keep a bad play going long after its worthlessness had been fully demonstrated to the clear understanding of everybody, spending piles of money and consuming vast quantities of printer's ink and futile energy upon a hopeless struggle.

Had Mr. Hill possessed genuine managerial qualifications his enterprise, persistence and pluck, coupled with the large resources he commanded during the early period of his career, would most probably have brought him a large fortune by this time.

The American Exchange is a veritable beehive. The offices are crowded daily with managers and there is the bustle that betokens real business, and plenty of it.

President Greenwall arrived from the South the other day and he was astonished to find what an important concern the Exchange had grown to be during his brief absence.

Manager Will McConnell has proved himself equal to the heavy demand that this increase entails upon his personal services, and he says that if necessary he can handle double the volume of business. It looks as if he will have to do it before long.

The American Exchange folks are just now enjoying the gratification that comes of seeing a dishonest and discreditable opposition slid rapidly down hill to where the sloughs lie.

I can assure you, that is a whole-some and hearty gratification.

From many sources I learn that *The Mirror's* new department, "Among the Dramatists," is heartily appreciated.

The dramatists themselves feel that it supplies a want, and they have shown their good-will to the new departure by furnishing official and early news of their activities.

"I consider the department of immense service as a record of what our stage writers are doing," writes one member of the guild. "Each week the article goes into my scrap-book."

Edward E. Rice is a wonder. It was not so very long ago that he landed in America from Australia without a dollar.

Inside of a few months he was on his feet again at the head of a successful attraction, and now he is coming money hand over fist. 1892 is a capital Summer entertainment. It is made up of equal parts of burlesque and variety show. Both parts are thoroughly enjoyable and both bear the unmistakable Rice trademark.

Palmer's is crowded every night. If the weather gives him half a chance during the next three months Rice will withdraw from New York to other fields of operation a comparatively rich man.

Patti's Italian engagements last season were unfortunate both artistically and pecuniarily.

The critics discovered that her voice had gone to pieces, and even their respect for the artist's past did not prevent them from bluntly saying that it was high time for her to retire.

This was not unexpected. Patti is fifty-five years old. Her voice has lasted long beyond the usual period in the case of a soprano, because she has taken the best of care of it and has never overworked it.

But it seems to be a fact that nature is at last asserting itself and that that phenomenal organ is breaking up rapidly.

For her American tour next season Patti has a contract that guarantees her \$5,000 every time she appears.

The question that naturally arises in this connection is whether, if the reports about her vocal deterioration are true, she will be able to draw the immense houses necessary to clear her manager simply on the strength of her reputation?

Clement Scott, the famous dramatic critic of the *London Daily Telegraph*, is enjoying his first visit to New York.

He has been put up at the Players and all the other artistic and literary clubs; he has visited a number of theatres and has lived what he has seen in them; he has been invited to write his impressions of the American stage for one of the leading dailies, and he

has met with a hearty and fraternal greeting on all sides.

During his journeyings in our country Mr. Scott has carefully avoided the interviewer. He knows him. He has written all his own interviews, and therefore he has avoided saying things that he never said—the usual misfortune of the foreign celebrity within our gates.

Mr. Scott and his bride are at the Hotel Bartholdi, where they will remain until Saturday, when they will embark for home.

Eleonora Duse has awakened London as she awakened New York.

A singular thing to be noted in the English papers in their articles about her is that the Italian actress is accredited with beauty of a rare and remarkable type.

She was not considered beautiful here, except in so far as beauty may be said to lie in that transfiguring radiance which genius alone sheds upon its possessor.

## JOHN W. HAMILTON'S ENTERPRISES.

John W. Hamilton is doing the work of tams. Half his time is devoted to Eldorado and the other half to the forthcoming tour of Katharine Clemmons, the new star Mr. Hamilton is managing.

Fifteen weeks of Miss Clemmons' tour are booked solid. She will play at such theatres as the Fifth Avenue in New York, the Park in Brooklyn, Alhambra's in Washington, the Duquesne in Pittsburgh.

Mr. Hamilton makes his headquarters in the morning at the American Theatrical Exchange. He is there from 9 a. m. until 2 p. m. From then until midnight he is at Eldorado, of which he is manager. Mr. Hamilton and Bolossy Kiralfy live in a large stone house on the outskirts of the resort. Said Mr. Hamilton to a *Mirror* reporter:

"Eldorado will open on June 17. Bolossy Kiralfy will then revive the spectacle of King Solomon. He has devised new ballets and costumes. The reason King Solomon is revived is that it is the most successful of all the open-air spectacles. You will remember that it was produced originally at Eldorado two seasons ago.

"Eldorado will be open as usual every day and night. In the afternoon there will be concerts by the Eldorado Band, directed by W. W. Lawitz; and in the evening there will be the spectacle. The repertoire, so to speak, of the restaurant, will be enlarged.

"It used to be the Palisades Amusement Company. Reorganized, it is called the Eldorado company.

"Bolossy Kiralfy has succeeded his brother, Imre Kiralfy, as the author and producer at Olympia, London. He will spend his winters in England and his Summers at Eldorado, and will in fact run the two enterprises in conjunction. Next Winter he will produce at Olympia the spectacle of Constantinople. He has just engaged Mlle. Paris, the ballet dancer, for Eldorado.

"You will find Eldorado much improved. Last Winter \$100,000 was spent on it. There will be many special boats and excursions this Summer."

## A STRANGE ASSAULT.

Tom Maguire, treasurer of the Fourteenth Street Theatre, was the victim of a very strange assault in a saloon on Sixth Avenue a few evenings ago. From published accounts, it appears that a man, middle-aged and well dressed and always flush with money, had long been a frequenter of the saloon in question, where he had formed the acquaintance of Maguire and others of the vicinity. This man was known only as "Mr. Lacey," and attempts to learn more about him and to follow him to discover his residence had proved futile. When leaving the saloon where he occasionally spent some time buying wine for those whose acquaintance he permitted, he always jumped into a cab and disappeared. On the night in question Maguire and others were in the saloon, where the stranger was buying wine as usual, when in the midst of a conversation that had no relation to the act the man seized a champagne bottle and struck Maguire in the face with it. Then, with apparent unconcern, he left and has not since been seen. Companions of Maguire in vain tried to stop the flow of blood from his wounds, and then hurried him to the New York Hospital. Seven pieces of bone were taken from his nose, which had been fractured, and his face will be scarred for life. An attempt is making to discover the identity of the assailant, with a view of bringing civil and criminal actions against him.

## UNFORTUNATE AMATEURS.

The Prospect Comedy company, said to be an offshoot of the Prospect Pleasure Club, of Brooklyn, in which city it appeared recently, was billed to play *Our Boys* in Hackensack, N. J., last Tuesday night, at the Opera House. At performing time there were but about thirty persons in the theatre, most of them being deadheads. A constable marched behind the scenes in the interest of the theatre and a hotel. The "manager" and his assistant, it was said, had decamped with \$3.75 taken at the box-office. The members of the company, after a search of their pockets, satisfied the few paying spectators, and devoted several watches to the other claims, and no performance was given. As the company had return tickets, they proceeded to their homes without embarrassment. The affair was said to be under the direction of William Sidney Hillyer, and the others of the company were Robert C. Lehmann, Charles F. Stevert, W. M. Williams, Joseph Aldrich, S. T. Hinson, Cecelia Gray, Annie A. Davern, Harriet Lehmann, and Mary Rice.

## PROFESSIONAL DOINGS.

The Little Trisie company closed a successful season at Alpena, Mich., on June 3.

May Smith Robbins will spend the Summer at Atlantic City, N. J.

W. C. Parker, composer of "The Dramatic Mirror March," has written a new musical comedy entitled *Budelia O'Rourke*.

George W. Murray will not go out next season, but will devote himself to the sale of plays.

Sheridan Block and his wife, Emma Field, both of whom are credited with success in Mrs. Frank Leslie's version of *Le Demi Monde*, will spend the Summer at Larchmont.

F. P. Folsom, manager of Her Husband company, left Pauline Markham in the Norton Infirmary at Louisville, with a broken leg and without a penny of money although he had owed her a week's salary. All the members of the company are owed salary. Colonel Milliken states that Folsom failed to pay royalties for Her Husband.

Charles Barton has returned to the business management of the Casino.

Fred. Lax, formerly flute soloist of Gilmore's Band, and until recently leader of a military band and the Academy of Music orchestra at Baltimore, has disappeared from that city. He had suffered from melancholia.

Stella Perkins Madison has joined the Adonis company at the Casino, and will remain with it during the New York engagement.

Amy Leslie, who has been singing contralto and mezzo-soprano roles with the Calhoun Opera company, has left that organization. Her place is temporarily filled by Mrs. Calhoun, who is said to resemble Della Fox.

The troubles of the Madison Square Garden management seem to have quieted down. The enterprise will be run for the present by the managers now in office and an effort made to make the stock pay a dividend.

William Garen arrived in the city last week from Cleveland, where he has been very ill with pneumonia. Mr. Garen will act as business manager for Walter Sanford next season, and will go in advance of *The Struggle of Life*, which will open in Montreal on Aug. 7. Mr. Garen will also act as business manager for Mr. Sanford during the run of his plays at the Fourteenth Street Theatre, commencing with *A Flag of Truce* on June 12.

The twelfth anniversary of the Actors' Fund of America will be celebrated to-day (Tuesday) in Palmer's Theatre. The programme has been outlined in *The Mirror*. Holders of tickets should bear in mind that no seats will be reserved after three o'clock, when the exercises will begin.

Peter McCourt, manager of the Tabor Grand Opera House, Denver, Col., who is spending a few weeks in this city, says the theatrical outlook in the West never was brighter. During the Summer the Tabor will be improved by the addition of an electric light plant and refurnishing, while the building will have two stories added.

Vernona Jarbeau will close her season in Providence this week. Next season she will produce a new farce comedy.

Those of Augustin Daly's company who have not yet gone abroad will sail on Saturday on the *Berlin*. Mr. Daly's London theatre will be opened the latter part of this month.

George Welty and John W. Springer have formed a partnership for the production of plays. They will put *The Black Crook* on the road next season, and will also send out *The Lights of New York* and *McFee of Dublin*.

The Rev. Henry Schrenk of Sciotoville, O., was in Cincinnati, O., the other day in search of his son, aged thirteen, a musical prodigy, who is claimed to have been abducted from home. A few days ago the father received an anonymous note to the effect that his son was concealed in Cincinnati, and that he was being educated there for the stage.

Marie Nevins Blaine and Dr. William Tilghast Bull were married in the Old South Church on Madison Avenue at noon last Tuesday by the Rev. Roderick Terry, pastor of the church. Only the families and a few immediate friends witnessed the ceremony. Mrs. Blaine and her family first arrived at the church and waited in a pew until Dr. Bull appeared, all entering by the vestry door. The bride wore a traveling costume of silver gray silk with a regulation bodice and puff sleeves. The yoke was outlined with white lace. She carried a bouquet of pale pink roses tied with a broad pink satin ribbon. Dr. and Mrs. Bull retired to a watering-place near by on Tuesday evening and returning to New York on Wednesday evening, sailed for Europe on the *Prinz Bismarck* on Thursday. They expect to remain abroad until October, and Mrs. Bull will test the Carlsbad springs. They will reside in New York on their return.

The young Countess Craven had an exciting experience on the stage of the American Theatre last Tuesday evening. The Earl is a friend of Leonard Boyne, the leading actor in *The Prodigal Daughter*, and was invited to witness the steeplechase from the wings. With the Countess and a party of friends the Earl accepted the invitation. "Roquefort," the racehorse that Mr. Boyne rides, was ugly that night, and his prancing and kicking made the other horses in the play very restless. "Roquefort" grew more unruly and kicked down much of the side scenery of the racecourse set. He finally plunged about so that the Earl and his wife and friends fled into an adjacent dressing room. Everybody was more or less frightened, but nobody was hurt.

Among the supers that figure on the coaches and in the race track mob scene of *The Prodigal Daughter* at the new American Theatre are several swell young men about town.



# AND SEE US. "PLAY THE WINNER."

1894

CHARLESTON, S. C.

Seating Capacity, 1,560.

NEW YORK AGENTS:

On Ground Floor.

American Theatrical Exchange,

Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

## IN OTHER CITIES.

### PROVIDENCE.

A local organization known as the Players' Club occupied the Providence Opera House May 27, and presented the Irish drama, *Arrah-na-Pogue*, for the benefit of the St. Vincent de Paul Society. Nellie Devenish had the leading role of Arrah-na-Pogue, and gave a careful interpretation of the part. The performance was very enjoyable and the attendance fair. A *Temperance Town* was also presented. The Providence Opera House was well patronized, and the supporting cast was several clever people, and the songs and dances were generously applauded.

The military drama, *Lenwood*, was given by the stock co. at Lothrop's Museum week of 20, and dress good houses. Stella Chase Ainsworth had the role of Lucille Carlyle, the heroine, and made a decided hit. Henry Testa, a new comer, late of The Vendetta co., made his first appearance here under Mr. Lothrop's management and played the part of Victor Blanchard in a most satisfactory manner. The entire supporting co. was good and the piece well staged. Miss Ainsworth displayed several beautiful costumes during the action of the play. Alone in London 4-10.

John M. Warr, for twenty years attorney for G. E. Lothrop, died at his home in the vicinity of Boston 26.

Charles H. Davis, of Boston, will succeed D. H. Campbell as manager of Lothrop's Worcester Opera House next season.

Flourie Arnold is visiting in this city.

After the close of the season at R. F. Keith's Opera House, C. A. Dunlap, stage manager, will go to the Union Square Theatre, New York, to look after the renovations to be made there. His illuminated electrical fountain may be shown there next season. It has not been seen in New York but once, and then in Gaiety's Ninety Days, but the stage room was so small it could not be displayed to advantage.

Manager William McAvoy will sail for England for a brief vacation.

Jay Hunt will be general stage director of Lothrop's forces next season.

Frank Wooten, the man who writes such novel ads, for the G. E. Lothrop circuit, has been re-engaged for season of 94-95.

Katherine Rober was the recipient last week of a large quantity of hand made lace, the gift of admirers in this city and Worcester.

Hattie Wells, the clever dancer with jacobean's ballet co., is a Providence girl and has a host of friends here.

Max Rosenberg and wife (Emma Bell) are here for the summer.

The Collins Brothers, Tom and Fred., who have been with Dockstader's Minstrels this season, are at their home in this city.

It seems to be a favorite pastime of unscrupulous people to announce the sudden death of members of the profession. Within the past week Lola Pomeroy and Ethel Tucker have been made the object of this ghastly practice. There should be a law to remedy this evil.

Annie McAvoy, formerly a prominent member of the profession, died after a lingering illness 15, at her home in Everett, Mass. She was interred at the Holy Cross Cemetery at Malden, Mass. Miss McAvoy was deservedly popular, a woman of many rare attainments, and her loss will be lamented by a large circle of friends.

Several members of Lothrop's stock co. will spend their vacation hours as follows: Jay Hunt and family will go to the Seaside, Mount Ida, Newton, Mass.; Lola Pomeroy, Rochester, N. Y.; May Prindle and C. W. Richardson, Philadelphia; May Powell, Lowell, Mass.; Mr. and Mrs. George Ricketts (Martha Conway), Cohoes, N. Y.; Kate Glassford, Brooklyn and Chicago; Mr. and Mrs. Cattell, Nutley, N. J.; Henry Testa, Philadelphia; Ellenore Carroll, Quincy, Mass.; and Hattie Morris, Harlem, N. Y.

R. F. Keith's Opera House closed season 2, and it has been the best in the history of the house.

The Providence Opera House closed 2, and Manager H. W. Warr was much pleased with the business done the past season. Before the house opens in the Fall several alterations will be made. A large number of excellent attractions have been booked for next season, among them being Shore Acres, J. M. Hill's Fencing Master, Stuart Robson, the Kennells, Annie Piskley, W. H. Crane, T. W. Keene, Aristocracy, E. H. Sothern, the Coghans, Julia Marlowe, Manola Mason co., Lewis Morrison, Americans Abroad, Evans and Hoy, Lady Windermere's Fan, John Drew, and all of Hoy's plays.

All the houses gave matinee Decoration Day, and they were largely attended.

HOWARD C. REPLY.

### DETROIT.

At the Detroit Opera House May 27-28 W. H. Crane did an enormous business. The plays presented were *The Senator* twice, and *On Probation* once. The latter play proved very amusing, and will doubtless be one of the strongest in his repertoire. The co. supporting Mr. Crane was about the same as he had with him last year, most of whom it is understood will remain with him for a year to come. An interesting incident occurred here, which was that the play of *The Senator*, which has made Mr. Crane so much money, was given by him for the last time on any stage at the Saturday matinee.

Mr. Crane seems satisfied with his artistic and pecuniary results, but he has played it so many times that it has become monotonous, and he desires to get out of the rut, and produce a new play or two each year. There is no question but that *The Senator* added to the fame of Crane, and his foresight in relinquishing it just at the zenith of its popularity is to be commended. Too many of our leading actors commit the fault of persistently keeping themselves before the public in a certain play until it has become worn threadbare.

E. H. Sothern presented his new play, *Captain Letterblair*, at the Detroit week of 27-28. The play is too well known generally to need any comment here. Mr. Sothern is one of the most popular actors who visits Detroit, and his recent season was no exception to his general rule. The house was sold out every day before the performances, so that the business done could not but have been satisfactory to his manager, Mr. Frohman.

At Whitney's week of 29 one of the old-time Detroit favorites played in what he terms a fascinating idyl, called *The Black Hawk*, a piece including many sensational features, such as trained horses, Western stage coach, and some excellent shooting feats by the actor star. The French Spy co., which has been playing the Casino-Opera co., which has been playing a Summer engagement at popular prices, made its farewell appearance in Olivette at a joint benefit to Myra Marella and Adolph Mayer. The engagement was for three weeks, which has just terminated. The entire co. went to Cleveland, where they opened 30 for a nine weeks' engagement. The business that they did here was satisfactory to the co., and taken as a whole, was good.

A native African choir appeared at the Detroit Opera House 31. They claim to be well educated natives of South Africa, representing three distinct tribes including the well known Zulus. The object

of their visiting America is to incite some public interest in the general social progress of South Africa, and for the establishment of trade schools for the natives.

The theatrical season must be drawing to a close, for the reason that the dead walls and billboards are covered with the posters of the coming circus. The first one to exhibit here will be that of Irwin Brothers, who claim to give a first-class show.

The Anderson Dramatic Club, a local organization, will present a new war drama called *Between Love and Duty* at Holy Trinity Hall the first week in June. The cast includes many well known amateurs.

The benefit of the popular treasurer of the Detroit Opera House will be given 1, on which occasion the opera *Patrimoine* will be presented by amateur co. under the auspices of the Alger Republican Club.

### LOUISVILLE.

The season of opera at the Bijou continues prosperously. The second week commenced May 29 with *Divine*, which was followed by *The Mikado*. Frank Deshon, Tom Ricketts, Tellina Evans and Josie Domaine increased the favorable impression made the opening week. The attendance has been satisfactory; the audience at the Sunday performances, 28, which were given at Phoenix Hill Park, were very large.

May closed and the Bijou closed the season at the New Buck to good business. The engagement lasted a week commencing 28, Colonel Savage, the popular treasurer benefited 2, to an overflowing house. The beneficiary was called before the curtain and made a characteristic speech. He has been with the Whittiers for years and is a conspicuous figure in local theatricals.

The sale of seats is progressing rapidly for the season of Summer opera at the Auditorium, which commences June 28 and continues until July 22. The Duff co. has been engaged, including Helen Bertram, Leonore Snyder, Minnie De Rue, Charles Bassett, William McLaughlin, and the popular comedian, Richard F. Carroll, of last season's co. John Edwards, musical director.

The May Musical Festival at Phoenix Hill Park May 25-27, under the direction of Prof. Kilmor, was a marked success. The soloists were Currie Duke, Madame Lindh, Joseph Simon, and Madame Berthel.

Dr. Carver is giving a popular open-air performance after the Wild West idea, it being a slightly altered version of the Scotch, which he gave at Harris during the winter.

Madame Sissieretta Jones, the colored prima donna, is to appear in concert at Macaulay's 2, and Ernestine Von Helms is to give a spiritualistic entertainment at the same house.

Charles Shreve will spend the Summer here at his home. He will go again with Frank Daniels next season.

It is said that Al Bellman, of May Howard's co., is to marry Lillie Washburn, one of the Washburn Sisters, of the same co. Al J. Schlicht is Mr. Bellman's name in private life.

George S. Fetter, editor of *Fetter's Monthly*, an ambitious Southern literary enterprise, is writing a play. It may possibly become a part of the repertoire of his sister, Selma Fetter-Kovle.

William Castleman, the young Louisville baritone, will not be heard with Duff at the Auditorium. He is singing at Columbus, O., alternating with John J. Raphael.

CHARLES B. CLARKE.

### ST. PAUL.

At the Metropolitan Opera House The Bollmann German co. gave a very creditable performance of the drama, *Cornelius Voss*, May 25, for the benefit of a favorite member of the co., Gertrude Berry, to a good attendance. Marie Wainwright and her excellent co. presented *School for Scandal*, Twelfth Night, *The Fisherman*, *As You Like It*, opening, closing, and in between.

George Pawcett, Charles B. Wells, Stephen Gratton, Edward S. Abeles, Mrs. W. G. Jones, George A. Wright, Edith Wright, Carrie Turner, George R. Edson, Ruth Carpenter, Bettina Gerard, Anna Robinson, Florence Foster, C. W. Swain, Ray Goldman, Paul Gilmore, Forrest Robinson, Belle Archer, William Beach, Harry Saint Maur, William Lee, Emma Maddern, Horace Lewis, and George A. Kingsbury. It will begin a season of ten consecutive weeks at the Grand June 2, George R. Edson, Forrest Robinson, Belle Archer, Ruth Carpenter, and Edith Wright are great favorites with St. Paul theatricals, and will meet with a cordial welcome.

Mrs. Dion Bonicant is visiting St. Paul, and is a guest at the Hotel Ryan.

Rose Beaudet does some good character work in Larry the Lord. Miss Beaudet is remembered as the handsome captain and leader in marches with the Carleton Opera co.

Winnie Corn is a clever artist and very taking in the part of a stage-struck chambermaid.

Edith Crane is one of the most graceful dancers seen at the Grand for a long while.

Marie Laurens is a very pleasing vocalist and possesses a voice that evidenced fine cultivation.

Horton Hill, of the Marie Wainwright co., is well remembered by our theatricals as a favorite stage manager of the People's Theatre stock co. He met with a cordial welcome from a host of old friends.

Manager Emil Ankermler, of Larry the Lord co., is a very pleasant gentleman. The co. will close season here 1.

Manager L. N. Scott, of the Metropolitan Opera House, desires to please the patrons of this theatre and our music-loving people, will open a Summer opera season 8 with Susie Kirwin and the Wilbur Opera co. in a varied repertoire.

GEORGE H. COLGRAVE.

### DENVER.

Neil Burgess' second week at the Broadway ending 1, was continuously prosperous. The capital support rendered in the County Fair is worthy of special mention—not one character being slighted. House dark week of 30. Maid of the Mill by the new opera co. week of 31-32.

The Taber was occupied by Hatten and Hart in *The Maid*. They had a successful week. Howard Athenum Specialty co. 3-10.

The Manhattan was opened May 25 by the co. engaged for the Summer. *Patrimoine* was the bill. Elitch's is open to seekers of open-air pleasure. Norcross co. will soon open the theatre.

The People's will remain open until August with the stock co. as the principal attraction. It presented the *Paymaster* last week to good houses.

The Demarch, a new opera by Messrs. Izard and Richey, two local newspaper men, will have the advantage of a first-class presentation, and will not be handicapped by a lot of amateurs. The new co. at the Broadway will present it some time this Summer.

The Imperial will again have a new name when it reopens under the Sackett management. It will be called *Wonderland*, and will be stocked with freaks, etc., for the Fall trade.

I was unable to attend Charlie Benton's benefit at the Broadway Sunday, May 25, but I'm told there was a good house, and the programme very pleasing. Mr. Burgess permitted the race scene from *The County Fair*. The benefit was under the supervision of Harry Corson Clarke.

### W. P. PRANDY.

### MILWAUKEE.

The Fencing Master has played to poor business May 28-29, demonstrating most clearly that performances at the different houses, after the time for the regular season to close are unprofitable ventures, even though the attraction be of extraordinary merit. Marie Tempest was suffering from a severe cold and was compelled to disappoint her audience at two performances, and on those nights that she did sing was not able to do herself justice on account of hoarseness. Grace Golden sang *The Tempest*'s part very creditably; she has an excellent voice under good control. Hubert Wilke, who has not been seen here since the days of *The Rat Catcher*, sang and acted the part of Fortunio in a most satisfactory manner. F. Michelson, whose excellent tenor voice pleased so many during his engagement at the Park at South Park, was in excellent form and received hearty recalls at each performance. The comedy parts were well cared for by Messrs. Syles and Hopper, and the chorus and settings satisfactory.

The final week of the Bijou season was begun 23, John P. Sheridan in *A King's Son* the Bristol being the attraction. It is one of the best of the comedy companies that has appeared at this house this season. Several of the specialties introduced are of the best character and Mr. Sheridan, though playing a part that could easily be made coarse and vulgar, does not allow himself to drift in this direction.

Grace Whitford is a most charming soubrette although she wears a very blonde wig. May Letting is very handsome and pleasing as Dora, until she assumed her disguise as a boy, which is an ordeal she cannot overcome.

The People's closed its season 25, and Manager Ravnor is happy in the knowledge that the balance shows on the right side of the ledger. He will send a good part of the Summer at the sea shore.

The Summer season at Schiltz Park will be opened 2 with a week of grand opera, the Exposition Summer Garden and Theatre will also open on the same evening.

Julia Marlowe has been spending the past week in the city the guest of Mrs. George Nash.

### E. T. McDONALD.

### NEW ORLEANS.

The Summer season of opera at the Grand Opera House goes on swimmingly for the present. It has not been a tremendous success, and there has been some talk about bringing it to a close earlier than had been anticipated. Summer opera is a possibility in New Orleans, provided a fair co. of songs and comedians are offered to the public. The Mascotte was given May 29, and Erminie is underlined for the week beginning 2.

Manager Henry Greenwall, of the Grand Opera House, has returned from a visit over his Texas circuit. While absent he acquired by purchase a controlling interest in the Dallas Opera House, which is said to be one of the best pieces of theatrical property in the South.

Contracts are now about complete for the transformation of the Academy of Music, and the work will commence next week giving sufficient time to have everything in readiness for the appearance of Charles and Rose Coghlan in October. Colonel Charles Osgood, local manager, full of go and energy, will remain here to see that the work is properly done.

The Baker Opera will begin a preliminary season at the St. Charles Theatre the first week in September.

Larry, the cornet player, is drawing crowds at the West End.

LEAH C. QUINTERO.

### MINNEAPOLIS.

At the Bijou Opera House the Summer stock season opened May 25 in a very auspicious manner. A large and brilliant audience was present and witnessed a superb production of that perennial favorite, *Uncle Tom's Cabin*. It would be hard to commend too highly the co. that Manager Litt has gathered together, as each member of it is a capable player. Forrest Robinson, a virile young actor, made an excellent impression as George Harris. George Pawcett was an admirable Uncle Tom, William Beach contributed an artistic bit of work as Simon Legree, George R. Edson, a great favorite here, made an admirable Maria, Bettina Gerard, as Poppy, made the season's success. Mabel Bert, while having little to do as Eliza Harris, displayed the qualities of the thorough artist. Anna Robinson and Ray Goldman, both Minneapolis young ladies, acquitted themselves creditably in their respective roles. The play was splendidly mounted.

At the Lyceum Theatre an excellent performance of *The Mikado* was given 25 by local and St. Paul talent for the benefit of the free kindergarten of the city. The audience was large and enthusiastic.

Work is being pushed on the new People's Theatre, and it will be opened early in August.

### F. C. CAMPBELL.

### BALTIMORE.

All of the theatres have now closed their season except the Auditorium, where light opera reigns supreme. The Princess of Trebizonde was very well produced with Jeanie Winston, Laura Joyce Bell and Josephine Knapp in the cast. The season's success, however, lies in the men's voices, which by no means equal those on the women's side of the cast, rendering the presentation somewhat unbalanced. Josephine Knapp is a great favorite and thoroughly merits the genuine applause she nightly receives. She sings well and always with spirit, and presents a stage presence rarely surpassed. The opera is drawing good houses and should have a successful Summer season.

Several of our playhouses are already undergoing extensive repairs and alterations, notably Harris' Academy of Music and Ford's Grand Opera House, and will reopen in the Autumn in an entirely new dress.

Mrs. P. Harris, of Harris, Britton and Dean, is still in the West looking after important business in connection with the circuit. In her absence the main office is presided over by her popular business associate, Tunis P. Dean.

Lawrence Hanley, who played here last week in *The Players*, made an excellent impression, the after-effects of which are making themselves manifest by favorable criticism. His co. also comes in for a word of praise. Harriet Aubrey, the leading lady, has a charming presence and acts with delicacy and refinement. Her Juliet, in the prologue, was remarkably well done.

WILLIAM J. O'BRIEN, JR.

### ONAH.

Primrose and West May 25 to large Summer business at Boyd's Theatre. The minstrel performance was only fair, but a number of good specialties are introduced, notably a performance by the best club singer I have ever seen. Marie

Wainwright in *The School for Scandal*, *The Social Swain*, and *As You Like It* to satisfactory business 25-27. The plays are well mounted, and the supporting co. a very evenly balanced one. Flint, the hypnotist, commenced a week's engagement 28 to a small house.

Lewis Morrison's engagement at the Farnam street Theatre week of May 27 was, of course, a success from a dramatic standpoint. However, as this was his second appearance in *Faust* at Omaha this Spring, business declined considerably toward the end of the week. Henshaw and Ten Broeck in *The Nabobs* opened a five nights' engagement 28 to large business. The piece is a musical comedy, and is a good vehicle for a very clever co. of comedians and pretty girls, who are also good vocalists.

J. K. RUSSELL.

### WASHINGTON, D. C.

After some weeks of darkness the National Theatre opened May 25 to gratifying audiences, who came to see the Comedy stock co., under the management of Charles A. Shaw, present *Leaves*, and *The Snowball*. The leading male role in the latter play was taken by Frederick Bond, Miss Lillian Lawrence playing the young wife. The other people in the cast were John Findlay, Charles Mackay, Percy Winter, Rose Barrington, and Mary Sanderson. The co. is a highly capable one and evenly balanced. A number of very distinguished people were present on the opening night, including the British Ambassador, Sir Julian Pauncefote, who is a familiar figure on Washington first nights. Betsy, Burnand's farce comedy, will be presented 30.

A Night in Venice was the attraction at Albaugh's, and was sung with good effect by the Wickson Street Theatre co. The attendance throughout the week, which was the fourth of the engagement, was highly satisfactory. A great many local hits characterized the week's performances, and a specially notable feature was the singing by Fred. Frear, of a topical song, "Learn to Say Yes," the words by Walter Mason, the "funny man" of the *Evening News*, and the music by S. H. Lee. Lily Fox appeared in the leading role, and won repeated encores. Hebe Vining was in excellent voice, and amply attested the fact of her popularity among Washington playgoers. *The Mikado* and *The Mascotte* will be given week of 30-31.

The annual benefit given to Manager Eugene Kernan, of the Lyceum, was well attended Monday night, and the programme was very lengthy, as well as entertaining. The remainder of the week the attraction at the Lyceum was Clara Beckwith, the champion lady swimmer of the world.

The Boston Comic Opera co. have been singing at the new theatre at Bethesda Park throughout the week, drawing good-sized audiences. Minerva Adams, the prima donna of the co., elicited much applause by her beautiful singing.

A Washington playgoer, who has been doing the World's Fair, came back from Chicago last week enthusiastic in his praise of Miss Minnie Radcliffe, the leading lady in Sol Smith Russell's co., now appearing at the Grand, in Clyde Fitch's new play, *April Weather*, which he reports to have been accorded rare encores by the Chicago press. At the opening performance Miss Radcliffe made a decided hit at the close of the first act, which contains an unusually strong dramatic situation, and she was compelled to respond to five recalls before the enthusiasm of the audience was diminished.

EDWARD OLDEN.

### SAN FRANCISCO.

Last night was the dulllest Monday evening for theatricals that this city has had for many years. There was not a single opening, and there was little of consequence in any theatre. Formerly the Summer season here was the same as the Winter, or the other seasons, but this year a change has come about, and we are to follow in the Eastern habit of closing our playhouses for a Summer, closing and vacation. The Baldwin Theatre is now closed, and will remain so for six weeks, and until Monday, July 2, when it will reopen, all bright and refurbished, with Daniel Frohman's Lyceum co. in Americans Abroad, to be followed by the greatest line of attractions during the season, that any theatre in America has ever witnessed.

"All signs fail" etc. is an old adage which has partly come true in the case of "Our Jim" Corbett. He opened at the California Theatre on May 27 to a great house and a glorious reception. The entire force of his popularity in his own home was spent after the first night. It bears out the old story that clubs, either social, fraternal or athletic, are bad things for "boom" us. They do well enough for a while while their members are at full pressure, but after that the safety valve of their exuberance sizzles out and the public are left at a normal condition of speed. W. A. Brady, as well as Corbett, is at a loss to understand why San Francisco should be the first large city which has failed to recognize "Our Jim" talents as an actor and his fame as a pugilist. It may be told that the information, that one reason for the "smash" here is that nearly every one here knows Jim Corbett and has seen him and conversed with him hundreds of times. He is not an attraction here as he is in other places. Another cause is that Jim has fallen into the bad habit of letting his tongue get away with him, and saying in manner of things against "Frisco" which would be better never to have been said. In an interview published in a local paper here yesterday he is said to have told his interviewer: "I'm what you call a horrible 'frost' in Frisco—that's what I am—a dead cold 'frost,' as an actor, a pugilist and everything else. They can't see me with a telescope." Now such talk as that is not likely to raise Jim in the estimation of his townpeople, and it is too bad that he has forgotten the very people who made him, and that he slashes them with such unkind remarks. Manager Brady is said to have produced his books, which show the following receipts at the places named: Madison Square Garden, New York, one night (five days after the Sullivan fight at New Orleans on Sept. 2, 1893), \$30,000; a week at the Haymarket Theatre, Chicago, \$1,700; a week at Cincinnati, \$1,200; seven performances in Boston, \$1,000; St. Paul and Minneapolis, each \$2,000 for a week; Kansas City, \$1,200, seven days. The receipts on the opening night at the California Theatre were \$12,000; on Tuesday, \$15,000; Wednesday, \$16,000; Thursday, \$18,000; Friday, \$20,000; Saturday matinee, \$20,000; Saturday night, \$25,000; and Sunday night a little over \$20,000.

Mr. Bromson Howard has been with us for the past week, and leaves to-morrow morning for a trip to Alaska, and on his return to Portland, Ore., over the Northern Pacific Railway for Detroit, Mich., and thence for his home in New York city.

Mr. Howard informs me that on his return home he intends beginning a new play that he will write at his leisure. He has not yet determined upon the subject which he will select, but it may be something about the attempt to civilize barbarians, or to make Christians of the heathens.

At Stockwell's Theatre Annie Ward Tiffany is only doing a fair business in *The Shadows of a Great City*. The same play is being repeated this week, and will be followed next Monday night by Lady Blarney.

The Hoolah at the Tivoli Opera House has proven one of the greatest successes in the annals of that house. It has drawn packed houses for two weeks, and so great has been the demand to witness it that the management have kept it on the stage for the third week. In addition to the many specialties with which it abounds, a new act was introduced last night by the "Four Zulu Kings," the Hoolah



**CONNECTICUT.**

## INDIANAPOLIS

**KANSAS CITY.**

**JERSEY CITY.**

benefit will take place at the Act of attractive programme has been

L. O. F.

**CANADA**

Brants Brothers, assisted by a vaudeville co., did a good business; audience numbered over 4,000 at the Queen's Birthday, May 24.

## LETTER LIST

Allen, Abbie  
Aronson, Emily  
Bacon, Sam  
Branch, Carl  
Bomer, Mary  
Brammerton, H. and D.  
Brammerton, Harry  
Brenfield, W. J.  
Bates, Wilbur W.  
Berthold, Burton  
Bickel, H. C.  
Bowers, W. S.  
Bell, Hugh  
Bernall, Judith  
Bouckwinck, Thos.  
Bouckwinck, Wm.  
Barnard, Frank H.  
Bowman, Fanny  
Barnes, Harry  
Chapman, Myrtle  
Chapman, Bettie  
Cantley, Lawrence  
Cromley, Joseph  
Clifford, Marion  
Clifton, Nason F.  
Quoted, Oregon  
Cyr Brothers  
Clifford, Joseph  
Clifford, A. J.  
Clemens, Clay  
Campbell, Robert  
Collins, Francis J.  
Coffey, John  
Conner, Sam  
Campbell, Gene  
Coppers, Joseph F.  
Crawford, George J.  
Crawford, J.  
Curtis, G. F.  
Cochems, C. B.  
Campbell, Charles  
Crawford, Wm.  
Culman, Jennie  
Dallas, George  
Fenn, Geo. F.  
Cochran, Ben. F.  
Daly, Lucy  
Fuchsacker, Mary  
Leachon, Viola  
Crawford, Wm.  
Dunbar, Kate  
Hittiger, Walter  
Emmett, J. A.  
Crawford, Wm.  
Barnett, Fritz  
Eames, Charles

Ellis, Arthur  
Fenton, Cecil  
Bunnet, Harry W.  
Eames, Evelyn  
Elmore, Howard  
Eblner, Carl O.  
Eblner, Wm.  
Ferguson, W. J.  
Fennel, William  
Foley, John  
Fennel, Robert E.  
Fleming, W. J.  
Fitzsimmons, J.  
Fenn, Fred H.  
Fenn, Wm.  
Gibson, Camilla  
Granville, H. D.  
Holland, Joseph  
Hight, Fred  
Hight, Ralph  
Hughes, James S.  
Hacker, F. M.  
Hoy, Wm.  
Haworth, Joseph  
Haworth, Wm.  
Haines, Wm.  
Hill, Barton  
Hart, W. S.  
Haworth, Robert A. & B.  
Hilford, Robert  
Hurlins, D. H.  
Haxton, James  
Irving, Philip  
Haworth, Wm.  
Jannuszek, Fanny  
Jack, B. R.  
Johnson, Geo. A. & D.  
Johnson, George J.  
Johnson, George J.  
Kally, F. M.  
Kirkland, Harrie  
Krauss, Otto H.  
Krauss, Wm.  
Kent, Charles  
Knives, Mabel  
Kutter, Edward  
Latta, F. E.  
Krauss, Wm.  
Lynch, Hugh  
Lander, Frank  
Langdon, Harry  
Langdon, Wm.  
Lawrence, Wm. J.  
Lyston, Emily  
Lyster, Mary  
Mayer, J. & Co.  
Moore, Allen T.  
Murphy, M. J.

McCall, Jno. H.  
Mann, John, Gold  
McLean, Chas.  
Merrill and Co.  
Means, Pearl  
Merrill, A.  
Mealey, Joseph  
Masters, Carl  
McHenry, Nelson  
McHenry, John  
May, Edwin  
Manion, Jack  
Manion, Marion  
Mann, Wm.  
Marston, Laura  
Miley, Steve  
Martell, Robert  
McNeill Brothers  
McNeill, Wm.  
Fowler, B. J.  
Foster, George  
Foster, Lynne  
Jok, J.  
Foster, Lou  
Rush, Isadore  
Remond, Wm.  
Ruff, Emory  
Ruff, Wm.  
Ramos, Wm.  
Rudolf, Mark  
Roberts, Frank  
Ridell, Frank  
Ridell, Frank  
Sennos, C. F.  
Sexton, Kate  
Scott, R. A.  
Sexton, Wm.  
Shugart, C. H.  
Sweeney, C. B.  
Sheward, Grace  
Selvitt, Alexander  
Selvitt, Wm.  
Farrance, Dugli  
Thomas, M. W.  
Tressler, Myrt  
Thomas, Signor  
Tuchman, Thorne  
Thorne, Wm.  
Templeton, John  
Valaska, Marie  
Templeton, John  
Voite, Emil  
Walsh, Blanche  
Walsh, R. E.  
Walton, Geo.  
Wright, Charles

**CALIFORNIA.**

## CALIFORNIA.

ence May 24.



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[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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WITH something of chagrin, the Chicago Times confesses that audiences in that city are quite as erratic in taste and demonstration as the East has esteemed them to be; and it rebukes one particular audience for guffawing at pathos. Nemo's fiddling at the burning of Rome is figuratively paralleled in Chicago every day.

A KANSAS CITY newspaper editorially pleads for the restoration of the one-ring circus. As the editor probably gets free access to the three-ring show, this may be set down as an unselfish argument against lunacy engendered by the frantic efforts of the average circus patron to see what he has paid for.

THE magazines continue to print information, written by prominent dramatists, under the general head "How I Write my Plays," but novices in playwriting are as far as ever from an infallible guide to such authorship.

A CHICAGO paper consumes three columns in proving that city to be "the actor's heaven," and yet leaves out the adjective "turkey."

IS this the last round in the fight of the puglist for theatrical favor? Perhaps—at least until a change of championship.

THE theatre hat seems to be smaller this season. Good! But better still if there were no theatre hat.

THEY say that TOMASSO SALVINI still looks juvenile. Why not, then, another farewell?

MANAGERS are reaching town in droves, and Broadway has taken on its full-fledged Summer aspect.

AND now the dramatic critic rests after his season of labor.

IT is good entertainment that survives this weather.

## A RELIC OF EARLY DAYS.

FOLLOWING the disbandment at the Boston Museum came the removal of the "curiosities" in that theatre. The stock company was the last of a long line of excellent organizations. But the curiosities long outlived even the stock company as the latter was theatrically recognized.

The curiosities originally and for many years served a hypocritical purpose. Generations ago the staid and strict inhabitants of Boston and New England abhorred the name of "theatre." Puritanic influences were still potent to make every-day life as miserable as possible.

It was thought in those times that a melancholy visage was a proof of goodness and rectitude, while a smile betokened a frivolous mind, and laughter was sinful. The flesh was mortified constantly—at least in public—and humor hid its diminished head. A cemetery promenade was regarded as pastime, and homeopathic doses of enjoyment were taken as medicine on the homeopathic theory that they would work a cure of despondency.

Then it was that the curiosities just removed from the Boston Museum served their end. The place was regarded as a "museum" simply, and came to be tolerated and patronized even by the strictest of the New England spectators of theatrical show.

By and by, when the thrifty payers of admission fees had exhausted the sights of stuffed birds and beasts, in search of full value for their money they mounted the stairs to explore the building. They at first found a lecture hall on whose unadorned platform some great moral idea was illustrated.

After a while a play was enacted, but for a long time the drama here was purely didactic. The woes of the drunkard were depicted in a play and by that name morality was administered ostentatiously. Finally came the regular theatre annex, with admirable plays excellently set forth.

But to the last, such is the hypocritical impulse of human nature unnaturally restrained, the "curiosities" in the Boston Museum were the ostensible attraction to many of its patrons.

## PERSONAL.

GIDDENS.—Mr. and Mrs. George Giddens have taken a cottage for the Summer at the Thousand Islands. Mr. Giddens is strongly addicted to hunting and fishing, and purposes to utilize his vacation that way. The actor has decided to make America his future home.

DE WOLFE.—Elsie De Wolfe has abandoned her usual Summer trip to Europe, and will remain on this side of the water. The month of July she will spend in Chicago seeing the World's Fair, and will devote the rest of her holiday to Oyster Bay and Newport.

MORRIS.—Ramsay Morris has removed his offices to 47 West Twenty-eighth Street. He expects to remain in the city until the early part of July. About that time he will take a trip to Vermont, for a few weeks of bracing mountain air.

ASHBROOKE.—Florence Ashbrooke, leading lady of the Patti Rosa company, is in New York resting. She expects to appear next season in a play in which she will ride horseback and jump hurdles.

WOLSTAN.—Lelia Wolstan, whose recent engagements have been under the management of Augustin Daly, A. M. Palmer, and Charles Frohman, has taken an apartment on Ninety-second Street for the Summer.

CHAPMAN.—Edythe Chapman, who has been re-engaged as leading woman by Frederick Warde and Louis James next season, is a graduate of the Lyceum School of Acting. She made her first appearance in The Charity Ball.

CARTON.—R. C. Carton, the English dramatist, is under contract to write a play for production at the Empire Theatre.

MILLER.—Henry Miller has rented for the Summer a cottage on Pleasure Bay.

TYLER.—Bessie Tyler, of the Lyceum stock company, is an enthusiastic follower of the fortunes of the race track. She is one of the prettiest women to be seen on the grand stand at Morris Park.

O'NEILL.—James O'Neill closed his very successful three weeks' engagement in Boston last Saturday night. He presented Fontenelle and Monte Cristo and cleared a handsome profit. Mr. O'Neill will spend the Summer either at New London or on his farm in New Jersey. He has not definitely decided yet which place to favor.

WARD.—Fannie Ward, one of the Duchess' daughters in Adonis, will sail for Europe on

July 1 for a six weeks' tour of the Continent. Miss Ward has been re-engaged by Henry E. Dixey for next season. Her caricature of Marie Tempest as the Fencing Master is one of the cleverest and daintiest innovations in Adonis.

CROMPTON.—W. H. Crompton is the happy possessor of a contract that makes him a member of the Empire Theatre stock company.

REHAN.—Ada Rehan sailed for England on Saturday on the Paris, accompanied by Richard Dorney, business manager for Augustin Daly, and Henry Waldner, musical director.

POTTER.—It is likely that shortly after her arrival in London, Mrs. James Brown Potter will appear with Mr. Bellow for a short engagement there.

FERNANDEZ.—Mrs. Fernandez has written an article on the inside workings of the theatrical profession for Kate Field's Washington.

HAWORTH.—Joseph Haworth has won commendation in Boston at the head of the stock company that is playing at the Grand Opera House. Rosedale drew large houses all last week. There is a probability that the stock season will be continued well into the Summer. Many of the members of the Museum company are engaged.

CAMPANARI.—Signor Campanari, of the Hinrichs' Opera company, has made a pronounced success during the present engagement at the Grand Opera House. He has a fine baritone voice, he has histrionic ability of a high order, and he is a consummate artist. People who never heard of Signor Campanari before the Hinrichs' company appeared are asking who he is. He was until quite recently the cellist of the Boston Symphony Society. His operatic career has been as brief as it is brilliant.

SCHOEFFEL.—Manager John Schoeffel was in town on Thursday and Friday last in consultation with Mr. Abbey. The fire which destroyed the Cornell Iron Works damaged some of the structural iron to be used in the new theatre at Broadway and Thirty-eighth Street, but it is not thought that that will cause any delay in the work. Builder Reid says that his part of the construction will be finished on schedule time. Although the edifice is going up with magical celerity, it is of the most substantial character. Mr. Schoeffel returned to Boston on Saturday. He times his visits to this city so that he can always spend Sunday with his family at Manchester-by-the-sea.

TEMPEST.—Marie Tempest will sail on Thursday for England, where she will remain all Summer, returning in the early Fall to appear in McDonough and De Koven's new comic opera.

WYNHAM.—Charles Wyndham has been captured for an American tour the season after next by Charles Frohman. The news was cabled from London last Saturday.

ELSNER.—Edward Elsner, who has played leading juvenile parts with Marie Wainwright for the past six years, has been engaged to act Faust next season in Lewis Morrison's new production of Mephisto. Success is predicted for Mr. Elsner in this role.

PERUGINI.—Signor Perugini sailed for Europe on Saturday by the Paris. He will remain abroad three months, dividing the time between London, Paris, Hamburg, and St. Moritz. Signor Perugini has a desire to make a new departure and to devote his talents to the dramatic stage. Many competent judges believe that as a leading man he would shine as brightly as he shines in operatic work. If the right offer comes his way before next season he will make the experiment. If not, he will continue in opera, where he is always in demand.

MAPLESON.—Colonel Henry Mapleson will go to Vienna shortly to hear an opera comique, the American rights to which he has secured by an option. If it pleases him he will bring it over for use next season by the Mapleson and Whitney Opera Comique company.

WILKISON.—Manager W. M. Wilkison says that it is not yet definitely decided whether he and his star, Alexander Salvini, will go abroad this Summer. Mr. Wilkison wishes to place Miss Robinson, his Parisian purchase, to the best advantage, and there are other interests that may keep him on this side. Next season the plays elaborately produced by Salvini at the Manhattan Opera House will be given with the New York settings on the road. These productions are in demand, and for that reason Mr. Wilkison thinks it improbable that the new plays he has secured will be put on next Winter.

HITS.—The well defined hits in 1892 have been made by Theresa Vaughn, Richard Harlow, Edward M. Faver, Walter Jones and James F. Hoey. Messrs. Jones and Hoey simply do their side-splitting specialties; the others are distinguished by their skill in genuine burlesque work.

WILLIAMS.—Frank Williams, manager of Felix Morris, makes his headquarters at Simmonds and Brown's.

## EDMUND C. STANTON'S PLANS.

Edmund C. Stanton, manager of the Grand Opera House, and Gustave Hinrichs, director of the opera company, have done well in reviving opera at this popular Westside theatre. Throughout the engagement the audiences have been numerous and gratified.

It would be out of the question, of course, to present at the Grand Opera House operas on anything like the scale of the Metropolitan. But Mr. Hinrichs' company, which includes Marie Tavery, Louise Natchi, Koert Kronold, Campanari, Montegrifo, and Payne Clarke, is thoroughly competent, and the orchestra is well drilled.

Mr. Stanton informs The Mirror that the season of opera will continue at any rate until July. The house will then be revamped. It will be decorated in cream and gold and will be lighted by electricity. It will be then, says Mr. Stanton, one of the handsomest theatres in America.

Mr. Stanton has engaged as business manager David Thompson, and as treasurer William Green.

The theatre will reopen on Aug. 21 with The Span of Life. The season is booked to May, 1894, and includes The Girl I Left Behind Me, The Country Circus, Blue Jeans, and The District Fair—a new attraction under the management of Litt and Davis.

## BENEFIT FOR MRS. EMMA FRANK.

Professionals will give their services in a worthy cause if they will assist in the benefit to be given to Mrs. Emma Frank, at the Amphion Theatre, Brooklyn, on June 13 next. Mrs. Frank, under her maiden name of Emma Stone, made her debut as an actress in the company of the late E. L. Davenport during the sixties. She rose to the position of leading lady, and supported all the great stars of the time. Of late years she gave her whole attention to management, and stands on record as being the only woman manager who has routed and booked her attractions, engaged and rehearsed her companies, and attended to all branches of the management. She has been very ill for two years, and will never be in sufficiently good health to return to the stage. Miss Bertha Welby and Miss Florence Bindley are among those that have volunteered their services for the benefit, and Miss Katherine Rober has sent her cheque for \$100 in lieu of services.

## THE HOUSE WITH GREEN BLINDS.

The House with Green Blinds, the latest play written by Scott Marble, and said to be his best work, will be produced next season under the active management of Daniel Shelby, who is enthusiastic over its prospects. The play is an original melodrama of American life and incident, and is said to combine a strong and novel interest with a touching heart story and bright comedy. Its sentimental foundation is upon the theory that "the honor of a man is no less than the honor of a woman," and social conditions of this period are touched suggestively in the drama. Every necessary aid of scenery and costumes and company will be given to the production, of which much is expected by those who are competent to judge of the worth of a play.

## SLAVES OF A CITY.

Edward J. Hassan is making elaborate preparations for the production of Slaves of a City, a melodrama by Edward Holst. It is announced as one of the scenic events of the coming season. Harley Merry and James B. Ayres will paint the scenery, and a good company will be engaged. Frank L. Verrance has been engaged as business manager.

## BOOTH-SHAKESPEARE MEDALLION.

Mrs. Rachel McAuley has received \$20 additional subscription to the Booth-Shakespeare medallion from members of the Players' Club. The latest subscribers are John W. Norton, Poultny Bigelow, Edmund Wetmore, and E. F. Winslow. Mrs. McAuley desires, through The Mirror, to thank The Players very sincerely, and to say that no further subscriptions will be received, as the amount already realized, \$1,120, is far in excess of the original price placed upon the medallion.

## LETTER TO THE EDITOR.

A CORRESPONDENT MAKES A CORRECTION.  
CHICAGO, May 29, 1893.

To the Editor of the Dramatic Mirror:  
Sir.—I have read an article in your issue of even date headed "The Tables Turned on Nikita," and have been wonderfully surprised to see in print the statement that "Kroll's Garden" in Berlin was a resort of the Koster and Bial's type.

Your good faith has evidently been imposed upon by parties interested in misrepresenting facts. The place mentioned as "Kroll's garden" is the fashionable Summer theatre of Berlin, where during the Summer season grand opera and opera concerts are given, and where such talented singers as Patti, Malling, Sembrich, Minnie Hauk, Gerster, Nevada, and other great lyric artists can be heard. No smoking or drinking is permitted inside of that theatre, but during entr'actes the public may promenade in the beautiful gardens surrounding the theatre, where they can partake of refreshments while listening to the melodious strains of the outdoor orchestra which plays only during intermissions.

I have no use to grind and do not know Nikita, but as the American public generally is apt to form its opinion of Summer gardens by those we have in this country, the impression might be created that our "American Nightingale" (by which title Nikita is known in Europe, as well as by the title of "royal court singer"), could be induced for a sufficient consideration to sing at Koster and Bial's, or similar resorts. (This is being said without any intent on my part to cast discredit upon the class of attractions given by Messrs. Koster and Bial, whose place of amusement I am free to say, I always patronize when in New York.)

I know the DRAMATIC MIRROR editor is the uncompromising champion of fair play, and will not allow the public to be deceived or an artist to be misrepresented or unjustly treated, and trust that in order to correct such wrong impression regarding an artist of whom America can be proud, you will kindly give my statement space in your valuable publication. Yours respectfully,

H. BURDORF.



# AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

W. A. Whitecar has translated *The Fantastics* from the Spanish. The Twenty-fourth of February and Romulus from the French of Dumas; *Il Berretto Braccio da Notte* from the Italian of Del Tecta, and in conjunction with A. E. Lancaster will adapt them to English.

The dramatic author that has two or three plays on the road during one season is an exception and is esteemed fortune's favorite. What, then, must be thought of a dramatist that has half a dozen plays going at once? Scott Marble, whose latest play, *The House with Green Birds*, will be produced next season, had no less than nine pieces before the public during the season just closed. These were *My Aunt Bridget*, *Muggs' Landing*, *The Police Patrol*, *States Attorney*, *The Diamond Breaker*, *Silver Spur*, *The Circuit Judge*, and *Ten-Mile Crossing*. Mr. Marble had no pecuniary interest in several of these, having originally written them to order for sums that bore no equitable relation to their earnings. But it may be added that Mr. Marble is older now, and that he has in Harry St. Ormonde a business partner who will see that he receives some return for meritorious work. Mr. Marble is of Quaker parentage and naturally dislikes to quarrel in a business way, and detests litigation. But he says he is doing business in a manner very different from that followed by him for years. Mr. Marble has been an actor and a newspaper man. He says that when one of his earlier plays is seen at a first-class theatre and condemned there it should be remembered that the work never was intended to appeal to the high priced audience. He has written most of his plays definitely to suit certain actors or with a view to the susceptibilities of certain audiences, and whenever a play so written has been presented as intended, it has succeeded. "I think," says Mr. Marble, "that I could write for a better class of patronage, but the managers of the big theatres fight shy on questions of profit, and there is money in the class of work I have done. I, of course, have artistic wishes as to plays, but thus far it has been a purely commercial business with me." Mr. Marble will have nine plays out again next season, among them being a farce-comedy written for Robert E. Graham, and called *The Stock Broker*.

Thomas Frost is putting the last touches to a four-act comedy of about the same grade as his comedietta *Chums*, which Charles Frohman presented in connection with Jane for fifteen months. The title of the new piece is *A Day at the Races*. Its fundamental idea carries a warning to young husbands with a "past," and to suspicious brides who search their husbands' pockets. "Without descending into farce," says Mr. Frost, "I have succeeded in entangling the characters to such an extent that they regret the day they were born. The denouement is a surprise."

Lew Rosen has completed a comedy in collaboration with Edward Holst.

The American Dramatists' Club will present a testimonial to Bronson Howard on his return to New York. The testimonial will probably be a loving cup.

Four new plays were produced last week. *The Golden Wedding* by Frederick Miller, Jr., at the Park Theatre, Boston; *A Scandal in High Life* by Edgar Selden at the Grand Opera House, Brooklyn; *The Tornado* by Lincoln J. Carter at Havlin's Theatre, Chicago, and *April Weather* by Clyde Fitch at the Grand Opera House, Chicago.

Harry B. Smith is writing a comedy for Richard Mansfield, and Reginald De Koven is to supply six songs to be introduced in the piece.

Robert Griffin Morris has been engaged to write a romantic play for Hugh Stanton and Francesca Redding. The piece is to be completed for their starring tour next season.

John Dignam has written an Irish comedy called *Pat* in which he intends to star next season. The piece has been revised by George C. Jenks.

Mattie Keene's new piece, *Dianne*, the Artist's Daughter, has been added to the repertoire of the Isaac Payton Comedy company.

Clarence Bennett intends to produce his new play, *A Fatal Likeness*, next season.

Charles Dickson has decided upon *The Bridegroom* as the title of his new play.

A burlesque on Columbus by Sims and Raleigh is soon to be produced at the Lyric Theatre, London.

Charles Frohman has secured the American rights to Charley's Aunt, the comedy by Brandon Thomas that has been running at the Royalty Theatre, London, for over a year. Mr. Frohman has also signed a contract with Victorian Sardou for a new play on the order of *Diplomacy*. The play is to be completed in sixteen months.

Ella Wieman will star jointly with Ed. Aarn next season in her own play called *Demon Jealousy*.

James R. Garey and Dr. E. A. Wood are the authors of *The Prize Winner*, in which Charles A. Gardner is to star next season.

Woolson Morse, the composer of *Panjantrum* and other comic operas, is to be married next month to Agnes Reilly, of the *De Wolf Hopper* company.

Dudley Farnsworth is at work on a new dramatization of Victor Hugo's *Les Misérables*.

W. C. Hudson has giving the title of *This Working Day World* to a new play he has recently completed.

Mrs. Burton Harrison is writing a comedy on the foibles of fashionable life in New York.

Edward M. Alfriend's new play called *Intrigue deals with a diplomatic episode of the Franco-German war.*

T. Henry French has secured the Ameri-

can rights to Audran's new comic opera, *The Blonde Princess*. The opera is underlined for production next Fall with Lillian Russell in the title role.

## AN UNFORTUNATE COMPANY.

About Aug. 1 last an opera company managed by Robert Gran and backed by Edward Smith, of New Haven, Conn., started on the road, playing small towns. Frank M. Nelson, who had played with various companies, was a member of the organization. When the company reached Albany, N. Y., Gran was discharged for irregularity and Smith put Nelson in as manager. Here one Mrs. Allen was induced to put \$500 into the enterprise, which she did with the understanding that she was to travel with it as a partner, her expenses to be paid, and the company started out under the name of the Nelson Opera company. Only one week's salaries had thus far been paid. After much ill luck, the company "closed," thus shutting out the Albany woman, who had realized nothing on her partnership, and at Toronto a reorganization was effected, with one James Hall as the "angel." With his money jewelry in pawn was redeemed, he was admitted as a partner, and a Western tour was undertaken. Salaries were not paid, and Nelson was deposed from management and Alexander Spencer placed in that position. Spencer borrowed money on his personal security, in order that the miseries of the unpaid members of the company might be alleviated, and lost \$1,500. Hall, who had not been recognized as a partner, now sued to recover the money he had invested. He secured a judgment, and compromised on a more definite agreement of partnership, Spencer paying the costs of the litigation. The company resumed its travels, with varying fortunes. At Memphis, Tenn., Nelson and his wife packed costumes and other property in cases, taking them from trunks in the theatres supposed to be locked, and disappeared, leaving the company in worse straits than before, and disbandment followed.

## THE MAPLESON TOUR.

So much confusion has resulted from the announcement of the tour of the Mapleson company next season, owing to its original title, that Colonel Henry Mapleson and Fred. C. Whitney have decided to give the organization the more comprehensive name of the Mapleson and Whitney Opera Comique company. Out-of-town managers—some of them at least—seemed to think that the company was to be a grand Italian opera troupe, and requests came to Mr. Whitney in several cases to have the company sing in English. Convinced that the American mind associated the name of Mapleson with grand opera, the new christening was determined upon forthwith. Fadette is to be made the principal production. Its equipment will be complete and will be carried entire. Max Freeman has been engaged to stage the opera. Orders for the scenery have been given to the best artists and the costumes will be of the finest order. Messrs. Mapleson and Whitney are determined that the company, with Laura Schirmer-Mapleson at its head, shall be notable in every way.

## THE MAN ABOUT TOWN.

An attraction that promises excellent results for next season is Will R. Wilson's farcical play, *The Man About Town*. This title suggests good stage opportunities, and the manager of this enterprise, W. H. Chisholm, says Mr. Wilson has made a remarkably good piece, for which an unusually good company will be engaged. When Mr. Chisholm announces the names of Dorothy Daffron, Dickie Martinez, Lottie Hyde, the original French quadrille dancers, Will Mandeville, Henri Lynn, Lon B. Jackson, William Horton and others, it is quite certain that *The Man About Town* will be interpreted admirably and with individual ability. Manager Chisholm is negotiating with other artists to complete his roster, and promises new surprises on their announcement. He is also securing scenery at the hands of well-known artists, and already has planned for most attractive advertising matter in unlimited quantity. Cud Given, who is associated with Mr. Chisholm in the management, is attending to the booking of *The Man About Town*.

## MIRROR CALLERS.

Among those that called at the Mirror office the past week were: W. F. Blande, R. E. Stevens, Leontine Stanfield, Lee Harrison, Graham Henderson, Lillian Melbourne, George J. Clifton, Mabel Eaton, S. Ossoski, Adele LeClaire, Lionel Bland, Rose Eyttinge, William Courtleigh, Sidney R. Ellis, Fred. G. Ross, Effie Seymour, Lansing Rowan, Doré Davidson, Wales Winter, Helen Gilmour, Agnes Burroughs, Arring, Charles R. Gardiner, George W. Wadleigh, Laura Burt, Maelyn Arbuckle, Coyt Kyle, Edith Lemmert, W. H. Strickland, Arthur C. Aiston, A. J. Spencer, Eleanor Merron, N. B. Cantor, Irene Leslie, Charles P. Mortimer, Irella Foltz Toland, W. B. Woodhall, Lillian Hadley and W. F. Connor.

## AS YOU LIKE IT AL FRESCO.

The performance of *As You Like It* at "Mountainside," the Summer place of Oliver S. Carter, at Orange, N. J., last week Monday, was successful and enjoyable in every way. There were no accessories of the stage, the scene being among richly foliaged trees. There were no intermissions and no changes of scene, and consequently much of the play had to be eliminated. About nine hundred persons witnessed it. The parts were thus distributed: Orlando, John Malone; Jacques, Archibald Cowper; Touchstone, William F. Owen; Adam, J. L. Carhart; Silvius, Albert Roberts; Banished Duke, T. J. Lawrence; Oliver, Stephen

Wright; Corin, James Anderson; William, Robert Jenkins; Filar, Henry Patterson; Rosalind, Eleanor Merron; Celia, Florence Roberts; Audrey, Madge Carr; Phoebe, Ida Rock.

## SYDNEY BOOTH.

It is for Sydney Booth to uphold the name of Booth throughout the coming generation. He is the only member of the Booth family—with the exception of his distinguished mother, Agnes Booth—now acting. He undoubtedly possesses a good deal of the talent of his uncle, Edwin Booth, and the facial likeness between the two is remarkable.

Mr. Booth has been on the stage only a few seasons, but he has acted quite a number of parts in all kinds of plays. The first season he appeared in *A Society Fad*. Two seasons ago he played Mike Lambourne, the roasting swash buckler, soldier of fortune, in support of Marie Wainwright in *Amy Robsart*. His performance of this character, as noted by *The Mirror*, was marked by both force and finesse. The youth of the actor was concealed completely under his make-up. Beginning with New York and continuing throughout the tour, his Mike was praised unstintingly by the critics and applauded by the public.

Last season Mr. Booth was a member of the Boston Museum stock company. It is interesting to say in this connection that his grandfather was a member of the Museum company during its first season, whereas Sydney was in it during its last. The Booths, in point of fact, have been members of that historic playhouse for generations.

The Boston critics found much to admire in young Booth's methods. The Boston *Globe* said of his performance of King Lear in *The Odd Glove Club*: "His King Lear was the hit of the evening." Said the Boston *Times*: "Mr. Booth's acting is intelligent throughout. He is both able and popular. He made a hit in *Agatha*." The *Commonwealth* said: "As the boy lover in *Agatha*, Mr. Booth gave us one of the most charmingly fresh, honest, hearty portrayals of whole some first youth for which he has won so cordial a welcome."

Mr. Booth is just of age. He is an athlete, society man and thorough good fellow. The unexpected closing of the Museum company has, to a certain extent, altered his plans.

Sydney Booth does not need a famous name to achieve success. Intelligent, handsome, with strong and expressive features, well built, with a sympathetic and "carrying" voice, he can easily stand on his own merits. As a matter of course he will run along the theatrical track in the right direction.

## D. FROHMAN SIGNS GRACE KIMBALL.

Grace Kimball signed a contract with Daniel Frohman on Saturday by which she will become a member of the Lyceum Theatre stock company upon the opening of its next regular season. Miss Kimball's forte is in the direction of comedy—although she is admirable in serious work, and as Effie Shannon, recently of the Lyceum company, is to be the leading lady of Daniel Frohman's Comedy company next season, it seems likely that Miss Kimball will play the line of parts at the Lyceum acted hitherto by Miss Shannon. Miss Kimball is rightly considered a stage beauty. She was to have been the leading lady of the Booth-Barnett combination during the season that never came to pass because of Mr. Barnett's sudden death. She played Miranda in the elaborate production of *The Tempest* made in Chicago a few seasons ago by Manager McVicker. Last season Miss Kimball was the leading lady of the Theatre of Arts and Letters.

## WHAT PANJANDRUM COST.

The receipts for the first four weeks of *Panjantrum*, at the Broadway Theatre, have been \$5,200 in excess of the receipts of Wang during its first month at the same theatre, said Ben Stevens, manager of *De Wolf Hopper*, to a *Mirror* reporter.

It is a habit among managers to boast of the sums of money they have spent on their productions before the curtain is raised. We made no preliminary assertions in this respect. It may interest the theatrical profession, however, to know how much money the production of *Panjantrum* cost. I will not give it in round numbers, but in exact figures: \$23,570.86. I think you may say safely that that touches the top notch of pecuniary investment in light opera.

Wang was considered a sumptuous production. As an indication of how far superior *Panjantrum* is to it, I need say simply that Wang cost \$12,600.

## A COMPLIMENT TO SEABROOKE.

It will be remembered that Stuart Robson was interested with Thomas G. Seabrooke in the production of *The Cad* a year ago. The other night Mr. Robson sent to Mr. Seabrooke behind the scenes at the Fifth Avenue a huge basket of flowers. Appended to the basket were ribbons on which in raised letters in gold were the names of Seabrooke and Robson and this inscription: "A merrier man within the limit of becoming mirth I have not spent an hour's talk withal." Mr. Seabrooke says that nothing in his stage life has impressed him more than the kindly spirit which prompted Mr. Robson's compliment.

## THE TORNADO.

Lincoln J. Carter's latest play, *The Tornado*, seems to have reduced material realism to a science. It won a great success on its recent production in Chicago. The story of the play is one of melodramatic strength, but the success achieved was not based upon this. It was caused by the marvelous fidelity of a tornado scene. Actual wind blows, walls totter and fall, a tree is uprooted and borne away, and nature is in fact so nearly imitated

that the illusion is perfect and the audience becomes enthusiastic. Little less interesting is another scene of a storm at sea, at the climax of which waves seem literally to "run mountains high." Mr. Carter evidently has made the success of his career in *The Tornado*.

## NEW YORK THEATRES.

### EMPIRE THEATRE

Broadway and 45th Street.

ABSOLUTELY FIRE-PROOF.

SIXTH CROWDED MONTH.

CHARLES FROHMAN'S COMPANY.

### THE GIRL I LEFT BEHIND ME

Best American Play.

Evenings at 8:15. Matinees Wednesday and Saturday.

### CASINO

RUDOLPH ARONSON. Broadway and 36th Street. 75th and Souvenir Performance, June 20.

HENRY E.

### DIXEY

In the famous burlesque.

### ADONIS

Roof garden now open.

Great Success of Mile. Nava.

Admission, Including Both Performances, 50c.

### PALMER'S THEATRE

A. W. PALMER. Broadway and 36th Street. Proprietor. Evenings at 8. Saturday Matinee at 2.

TALK OF THE TOWN.

### RICE'S

Historical Extravaganza. In three acts, entitled.

1492. 10th Night. Souvenirs, July 1.

20c Seats secured three weeks in advance.

### BROADWAY THEATRE

Broadway and 41st Street.

Mr. T. H. FRENCH. - Manager.

### PANJANDRUM

### DE WOLF HOPPER

Evenings at 8. Matinee Saturday at 2.

Wednesday, June 7, Baseball night.

Monday, June 12, West Point night.

### ROSTER & HALL'S

Every Evening. Matinees, Monday, Wednesday and Saturday.

### ADA LUNDBERG

THE BORANI BROS. DUPOUR and HARTLEY.

### Mlle. JUANITA BARDON

VAUDEVILLE OPERETTA NOVELTIES.

### GRAND OPERA HOUSE

### HINRICHS

GRAND OPERA COMPANY.

Wednesday - LA GIOCONDA. Thursday - DAUGHTER OF THE REGIMENT. Friday - IL TROVATORE. Saturday - CAVALLERIA and ERNANI.

Evenings at 8:30.

### IMPERIAL MUSIC HALL

Broadway and Twenty-ninth St.

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A GREAT HIT.

Our Little Magnet.

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New Features Each Week.

Grand concert every Sunday night.

### TONY PASTOR'S THEATRE

Fourteenth Street, between 10 and 11th Aves.

Matinees, Tuesday and Friday.

Entire change of programme. J. W. Kelly, Lily Burnand, John E. Drew, Glenroy Brothers, Rims and Burns, David Fox, Vanier and Burton, Matthews and Harris, C. W. Williams, The Two Emeralds.

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## TELEGRAPHIC NEWS.

Amusement in Demand Without  
Regard for Weather.

THEATRE DOORS ARE CLOSING.

Yet in One Form or Another Entertain-  
ment is Sought and Fetched.

SIGNS OF THE COMING SEASON.

All the Facts and Gossip Concerned by  
Alert Mirror Men—That of Stage,  
Players and Managers in the Country  
Over—What Shall They Say About Chi-  
cago—Successes in the Theatre  
and Side Shows—Also Review of the  
Partners—J. M. HARRIS'S Statement—  
Comments.

[Special Dispatch to The Mirror.]

Chicago, June 5.

The greatest hit of the World's Fair theatrical season thus far has been scored by The Girl I Left Behind Me at the Schiller. The house has been sold out every night and last week was the largest in the history of Anson Temple's pretty theatre. This, too, in spite of rain; but according to Sam Harrison, the Semitic Infanta, rain is all right for the down-town shows as it keeps people away from Buffalo Bill and the Fair. The second week of the run opened to-night with another large house, and the play seems good for a long run. Wheatcroft goes to New York next week, and Emmet Corrigan takes his place in the cast. This morning Manager Temple took the members of the company on a trip to the Fair, on a Columbia coach, and the people enjoyed a dainty luncheon.

Coaching trips to the Fair are becoming quite the thing. Charlie Rector opened his new Cafe de la Marine, opposite the Fisheries Building, last Wednesday, and took two coachloads of friends out to a sea food luncheon. In the party were General Mills, Buffalo Bill, Walt Williams, John C. Echel, of the Dispatch; John B. Kitchen, Charlie Clayton, Fred Stanley, Charlie Carver, Warren Salisbury, and yours truly. The party took in Buffalo Bill's show in the afternoon.

To-morrow three members of the Forty Club, who have two new hotels opposite the Fair grounds, take their fellow-members and a number of guests in four coaches to "The Windermere" and "The Colonies" for a luncheon. Among the guests will be E. S. Willard, Louis Hassen, W. H. Thompson, Sol Smith Russell, Clyde Fitch, Tony Denier, Cyril Scott, Nelson Wheatcroft, William Morris, Buffalo Bill, Kate Salisbury, and a jolly crowd.

Out at the Fair grounds the other day I ran across old Robert Fraser, the clown. He was riding around the lagoons in a gondola. He said to me: "My boy, I have staged many productions, but this one knocks me out. I never saw such set houses nor such costumes."

Kirke La Shelle, who is now doing press work for the Trocadero, and who was with Willard and the Bostonians, is to be married June 15 here to Miss Nodine, a very pretty Chicago girl, and he will make Chicago his future home.

E. S. Willard arrived here with his company in a special sleeper from Boston over the Lake Shore Road this afternoon, and had a big house at Hooley's in The Professor's Love Story to-night. He will divide his first week between that comedy and The Middleman, presenting the latter to-morrow night.

Ada Rehan fooled us last week. After the Wednesday matinee, when Love in Tandem was played to over \$1,400, she took a train for New York, leaving the rest of the company to fight it out alone. The business dropped right off with Dollars and Sense and A Night Off. Including the Wednesday matinee the daily receipts were larger, with one exception, than those of any of the preceding engagements at Hooley's. This I know to be a fact.

Lillian Russell continues to do well in Girodi-Giroda at the Columbia, where she opened her third week to a large house to-night. No change of bill has been announced. Thursday evening last Miss Russell tripped across the alley to Kinsley's between the acts and sang "See How It Sparkles" at the Fellowship Club's dinner. Next Thursday she gives a coaching party to the Fair grounds.

Mr. Mackaye's ex-Spectatorium has found its way into the hands of a receiver. It will probably not be completed, though no decision has been arrived at yet. There is talk, however, of it being purchased by a syndicate headed by Colonel Charles T. De Garmo, Punch Wheeler, Spencer Cone and Max Loewenthal.

Joe Devlin, who was with Katie Putnam last season, has signed with the Reilly and Woods' Show for next season. He will act as business manager and will write the new burlesque, The Man in the Moon. The show has been appearing here at the Vaudeville Theatre, near the fair grounds.

Mr. Johns, who came here from Pittsburg

recently to accept the dramatic editorship of the Evening Journal, is to become dramatic critic of the Times, Mr. Sanford having been given an editorial position.

I have it on the best of authority that J. M. Hill will permanently retire from the theatrical business this week and will devote himself entirely to business interests here in Chicago.

J. W. McAndrews, the original "watermelon man," has signed with Nat Goodwin for next season. He will play the part of an old dachey in Nat's new play, In Missouri, and I think he will play it well.

George Irish, of the Schiller, has been having trouble with one of his programme boys. He gave a job to one of the youngsters he had met out at the Washington Park track, and was horrified the other night at hearing him yelling in the foyer: "Kreet programme, here! You can't tell de horses nor de color of de riders widout it!" He was relieved from duty.

The Forepaugh show pitched its big tents on the lake front for two weeks yesterday and had two big crowds this afternoon and to-night. Whiting Allen was here in advance, looking after adjectives that had not been used up on the fair.

Ben Grana wrote me from your city the other day that few actors would come here from New York this Summer, it being reported that "the Dizzies" had abandoned their lunch counter during the fair. I investigated and found the report only too true; also that the professional rate of six beers for a quarter at the same place had been abrogated. Hungry and thirsty histrions will do well to stay away this Summer.

Clyde Fitch's new play, April Weather, produced at the Grand last Wednesday evening, is a very pretty domestic comedy. Sol Smith Russell is called upon to do emotional work, and he acquits himself remarkably well, though the gaps refuse to take him seriously and insist upon laughing at his distress. I believe the play will be a go, however, as it is splendidly written. It has drawn well, and it opened its second week to a good house last night.

This is the last week of Tony Pastor's company at the Clark Street Theatre and the last week of Hamilton's Fantasma at the Academy of Music. Another spectacle follows the latter. At the Alhambra Corinne presented Monte Cristo, Jr., yesterday, and will soon bring out Hendrick Hudson, by William Gill and Bob Fraser. The latter will stage it.

A. V. Pearson's She continues at the new Empire. J. F. Sheridan opened in Mrs. Bridget O'Brien at the Haymarket last night, and yesterday afternoon M. B. Leavitt's double Spider and Fly company, with John D. Gilbert and Hattie Harvey, began an engagement at Harvin's. At the Windsor Lewis Morrison put on Faust yesterday for a run, and the May Howard company is at the People's.

The outside shows are all doing well, with Buffalo Bill's Wild West in the lead. He had 33,000 people there last Sunday afternoon and evening. It is a great show for professionals. The Bedouins at Garfield Park, the English Military Tournament at Tattersall's, and the Esquimaux village near the Fair grounds are having their share of the people while Haverly's Minstrels at the Casino, Eden Musee and the panoramas, museums and outside entertainments have nothing to complain of.

America at the Auditorium, and The Black Crook at McVicker's continue to do a large business. The Schaffer family of seven acrobats at the Auditorium are the greatest I ever saw and have created a sensation.

The revival of Ali Baba at the Chicago Opera House has been accompanied by a series of big houses, and the second week was opened last night before an immense audience. Fred Dufferfeld's transformation scene, "The Triumph of America," is the feature of the show. Norman, Foy, Eissing, Mille, and the rest have new songs and specialties.

Another spectacular show that is more than holding its own is the show at Sam T. Jack's Madison Street Opera House, with Old Age and Youth as the feature. Comedian Ed. Morris goes on there this week.

The Trocadero and the Grotto, on the lake front, are doing well and are largely patronized by the lovers of music and high class vaudeville accompanied by beer and cigars.

Pain's big fireworks spectacle, The Siege of Sebastopol, opened Saturday night for the Summer at the Cottage Grove Avenue Amphitheatre and entertained a big crowd.

Lincoln J. Carter's new melodrama, The Tornado, produced at Harvin's last week, will soon be produced in England, and Smith F. Turner will leave soon to make arrangements. Carter's tornado scene is the greatest effect I ever saw on any stage and his heroine is a wonder. She is the most indestructible leading lady on the stage. She is first blown up in a hurricane and you think she is gone; then she is caught in a collision in mid ocean, and when you see her stoop to tie her shoe on the crest of a wave you give her up for lost. Later she is thrown into the Chicago River, and if you know that detectable stream you think that settles her. But she turns up on the table in a dissecting room and comes to as her lover is about to carve her. No woman could ever play that part and get an accident policy. But Carter's melodramatic situations are always truly as effective as his famous little liver pills, which have made his name a household word.

Speaking of melodramas reminds me that Punch Wheeler sent me a notice the other day, and with it an explanatory note, saying: "I have't time to find out how to spell 'conisseurs,' or something like that. That is what I want to say, so please wring it in properly. I haven't used that word since Spencer Cone and Abe Leavitt bought a pair of horses in New York, through an ad., and found them a team of props that had been used in The Seven Ravens."

"BIV" HALL.

## BOSTON.

Summer Season at the Grand—The  
Golden Wedding—Famous—Engage-  
ments for Next Season.

[Special to The Mirror.]

Boston, June 5.

Boston's season is at its duller point. Saturday night marked the closing of the seasons at the Boston and Tremont. The Grand Opera House is not to remain open after this week. To compensate for the closing of the theatres comes the opening of the six weeks' season of popular concerts at Music Hall. The first concert was given Saturday night before one of the largest audiences that Boston has seen for a long time, but the attendance was deserved for the concert was a delightful one. Manager Ellis has done wisely in re-engaging Timothee Adamowski for a third season as conductor for he leads the picked body of musicians with admirable taste and his programmes contain many novelties. The hall has been artistically decorated with garlands of green for the season and the stage behind the musicians has been turned into a perfect bower.

The revival of Rosedale at the Grand Opera House has been attracting large audiences, and there seems to be no question but that the play might well be run into the Summer, but as the management contemplate making changes in the house it was considered advisable to close the doors after this week.

The Golden Wedding is in the second week at the Park, and if the changes which have been made since the opening night are extended, there is no reason why the piece should not have a long run. In its original form the play was stupid, the dialogue was pointless, and the music was "reminiscent." When you don't want to say anything stronger, how easy "reminiscent" comes out. The company engaged for the piece was far too clever for it, and as a result the actors have turned their own cleverness to account and have brightened up the performance exceedingly. Jennie Yeaman's fund of spirits has enlivened the others, so that the show now goes with a zest which was lacking a week ago. The business has been very good.

For many seasons the George A. Baker Opera company has made its tours all around Boston, but has never played an engagement in this city. To-night, however, it appeared in The Beggar Student, the first of a series of twelve revivals to be given at the Bowdoin Square before that house finally closes for the season. The lobby has been decorated with palms and choice plants, and a half hour's promenade concert is given there each evening before the curtain rises. The Black Hussar is to be given the last part of the week, to be followed by Boccaccio, Said Pasha and The Bohemian Girl.

Sefton and Watson's Burlesque company is at the Palace this week. This is the last week of the all-season engagement of Bertoto, who goes to New York on June 12 to appear in 1913.

Sam T. Jack's Crooles are playing a return engagement at the Lyceum.

The Colleen Bawn is at the Grand Museum.

Iola Pomeroy in Pert is at the Howard Athenaeum.

All the skeletons and stuffed animals which were the features of the museum part of the Boston Museum have been given to the Boston Society of Natural History. They have been found to be in excellent state of preservation owing to the careful methods employed when they were prepared. A new box-office is to be constructed at the Museum, a ladies' room and a smoking-room added, and it is probable that the large space which has been practically wasted for years will be utilized for offices.

The Grand Opera House will open its next season on Aug. 12 with The White Squadron; the Bowdoin Square on Aug. 5, with The Scill Alarm; the Boston on Aug. 13, and the Museum Aug. 21, with Roland Reed in Innocent as a Lamb. Marie Tempest will play at the Hollis Street for four weeks, beginning on Sept. 11 in De Koven's new opera.

Lucie Leslie has been engaged to appear with Rose Coghlan next season.

Annie Clark Hanson, a young amateur actress and dancer, will make her professional debut in Dr. Bill next season.

All is business at the Tremont: in connection with its transformation into a Summer house to open on June 26 with Pauline Hall in Amorita. Rehearsals begin on June 15.

Fred. Lennox has been engaged to play Prince Tro Tem in the comic opera of that name to be produced at the Museum early in September, and Josie Sadler will have a prominent part in the same piece.

James A. Herne read Under the Lion's Paw at the Wells Memorial Institute last evening.

Manager R. M. Field at the Museum and his wife are now staying at Lee's, Auburn-dale. Mr. Field has engaged David C. Steele and May Steele for Shore Acres next season.

Jay B. Boston.

## CLEVELAND.

Summer Opera—In Paradise—A  
Grand Improvement—The New  
Euclid Avenue Theatre.

[Special to The Mirror.]

CLEVELAND, June 5.

Weed and Tuthill's Casino Opera company opened their Summer season at Jacobs' Theatre to-night, presenting Olivette. The house was large. The company was warmly welcomed. Olivette will run for three nights, to be followed by The Mascotte for the same length of time, with Poor Jonathan underlined for next week.

In Paradise was the bill presented by the

stock company at the Bijou Theatre this afternoon, where it will run during the week. The attendance continues large.

On June 25, at Cable Park, the annual Summer spectacle, under the management of Robinson and Shippard, will open for the season. This year's production will be The Carnival of Venice. Arnold Krally will again have charge of the dancing department, and already has 100 girls in rehearsal. A feature of each performance will be a display of fireworks under the auspices of James Pann's Sons.

The principal singers of Weed and Tuthill's Casino Opera company are Harriet Avery-Strakosch, Myra Mirella, Dorothy Norton, Freddie Hume, Maggie Bolton, Ada St. Clair, Jay C. Taylor, Ed. Chapman, H. W. Trubnick, and Al. Holbrook. Lon Weed and Ben Tuthill are in town.

On Wednesday evening the Lyceum Theatre closed the most successful season of its career, and before the doors are once more thrown open the old house will almost have completely disappeared, and a new and commodious playhouse will be seen. Brady and Garwood have decided that they will have a house second to none.

In the new Euclid Avenue Opera House Mr. Hartz will have one of the finest theatres in the country. Nothing in the way of expense has been spared to have everything about the new house of the latest and safest pattern. The seats will be wide and commodious, the stairs easy of ascent, and the acoustics perfect. A new system of ventilation will be used which will change the air in the house every fifteen minutes. The season will open Sept. 11 with Richard Mansfield.

The Sengerfest Building is rapidly approaching completion. The seating capacity will be about 15,000.

It is rumored that Hahnorth's Garden will again be used for operatic purposes this season.

The Star Theatre will be occupied by Denver Smith's combination next week, and then remain closed until August.

Forepaugh's Circus is due here July 10.

George Snow has charge of the advertising department of The Carnival of Venice, and H. M. Hannaford is business manager.

W. M. GOODRICH.

## CINCINNATI.

Closing of the People's yesterday practically winds up Cincinnati's theatrical season.

[Special to The Mirror.]

CINCINNATI, June 5.

The closing of the People's yesterday practically winds up Cincinnati's theatrical season.

Daniel O'Leary, at one time largely interested in theatrical enterprises, is lying seriously ill here at the St. Nicholas suffering from a severe attack of pneumonia.

The season at Coney Island was auspiciously inaugurated last Thursday.

Charles Rolfs, the husband of Katherine Greene and star in The Leavenworth Case, whose season closed here recently at the Grand, filed answer on Friday to a suit instituted against him during his engagement denying the existence of any copartnership or contract between himself and M. B. Leavitt.

The first of the Summer-night concerts at the Zoo will be given to-morrow evening by Weber's Military Band with Frankie Jones, who has recently closed season with Fanny Rice, as the soloist.

Charles P. McLean, business manager of the Zoo, has been untiring in his efforts to boom matters and with only Coney Island as a counter attraction the prospects of a successful season seems assured.

Tom Aylward, the treasurer of the Grand, will accompany the Bellstedt-Rollenberg Orchestra to Chicago.

JAMES M. DOROUGH.

## ST. LOUIS.

Opening of Schnader's Garden, and  
Clara's Case—Document Smith to  
Abandon Tragedy.

[Special to The Mirror.]

ST. LOUIS, June 5.

The Summer season of light opera has commenced. Schnader's Garden opened last night with the Reed Opera company in Said Pasha. Addie Cora Reed sang and acted her part charmingly, and received many recalls. Ada Somers McWade, Mathilde Cottrelly, Emily Seymour, Harry Brown, and John E. McWade aided individually to make the performance a success. The stage was under direction of Harry Standish. The musical director is William Francis. The chorus is strong. The opera is handsomely costumed. The attendance last night was large.

The Garden is more beautiful than ever. Several boxes have been built, the entire pavilion freshly painted, a cafe provided, and the place made as light as day with numerous arc lights. The orchestra is under the direction of Prof. Knabe, and is from the Hagan. A concert, one of the features of the Garden, was given after the opera was over.

To-night the other garden, Uhrig's Cave, threw open its gates, and The Black Hussar was given by the Spencer Opera company. The cast included Carlotta Maconda, the prima donna, who made a hit last season. Lizzie Gonzalaz, Gertie Lodge, Minnie Bridges, William Pruette, Ben Lodge, and George Lyding. The chorus was excellent. The opera was handsomely put on and appropriately costumed. Lola Vieri, a graceful Spanish dancer, electrified the audience by her dancing during the evening. The orchestra is from the Grand Opera House.



under leadership of William Hallgren. Mr. Alexander directed. Since last season the case has been greatly improved. A pavilion has been erected capable of seating 2,500. Saturday, Sunday, and Monday nights popular prices will prevail at the case.

Clara Allen has joined the Spencer Opera company.

It is said that Beaumont Smith will leave tragedy and star in comedy the coming season.

Guy Lindley, a popular St. Louis native, assisted by Maud Durbin, both with Madame Modjeska last season, gave at the Pickwick Theatre, two nights last week, Jerome K. Jerome's version of Francois Coppée's new romantic play *The Violin Maker*, and *Travail* at the Spoorndyke's, a farce-comedy by Grace Livingston Furness. Mr. Lindley and Miss Durbin were assisted by strong amateur talent. The attendance on both nights was large and fashionable.

The attendance during the second week of Jacinta was even better than the first. Saturday night, which was selected by the friends of Messrs. Robyn and Lepore for a complimentary benefit, the house was packed.

Mr. Fais, who has been directing Jacinta, left last night for Chicago and will go thence to New York.

Laura Moore remains here this week visiting friends. She has been entertained very handsomely here during the past three weeks.

W. C. HOWLAND.

## PHILADELPHIA.

An Operatic Change - A Society Presented to the Philadelphia for the Impression of "Paper."

[Special to The Mirror.]

PHILADELPHIA, June 5.

Richard Stahl changed the operatic bill at the Grand Opera House to *The Chimes of Normandy* this evening, and a big house endorsed the production. Merry War is the next opera.

A new and clever burlesque organization occupies the stage of Sam Jack's Eighth Street Theatre this week, headed by Ida Siddons and the Nibbles. *Old Age and Youth* next Monday.

Iolanthe is the current opera at the Bijou and allied to a clever variety bill furnishes continuous entertainment from noon daily until 10:30 p. m.

Magician Powell opened a short season at the Standard to-day with the assistance of Mile Vera. A novelty prepared by Manager Speck for next week is a Hebrew Opera Company.

The Park, Lyceum, Forepaugh's, Girard Avenue, and the Opera House closed last Saturday.

Harry Talge has been re-engaged by J. Fred Zimmerman as treasurer of the Opera House for next season.

A bill has been reported favorably to councils requiring all managers to submit their paper to the Director of Public Safety and have him pass on its fitness before it is posted. For every violation of the ordinance there is a fine of \$10.

JOHN N. CAVANAGH.

## A TREASURER DECAPS.

[Special to The Mirror.]

PITTSBURGH, June 5.—Frank R. Bennett, treasurer for Edwin F. Mayo, left this city on Saturday taking all the money he could raise. The company left town but were compelled to leave their baggage on an attachment for board. Mayo claims that the accounts of the company were falsified all the season, but this fact was only now discovered.

E. J. DONNELLY.

## COURTENAY THORPE'S PLANS.

Courtenay Thorpe, previously to sailing for London, on Wednesday, arranged plans for his coming starring tour. He enlisted the services of a prominent New York manager and at the same time signed several of his leading people, who include two extremely popular artists. "I have great expectations for my new play, *Edmund Kean*," said Mr. Thorpe, "and while abroad my time will be occupied in studying the part and selecting an elaborate wardrobe, to be designed by Bernard Partridge. In order to make the production more interesting and perfect I have decided to increase the capital stock of my company to \$15,000, which amount has been promised. My tour is being fully booked and it is quite probable that I will also produce a three-act comedy by James Mortimer, the author of *Gloriana*."

## EDWIN BOOTH SINKING.

"No change in Edwin Booth's condition since morning."

"From present indications it is extremely improbable that he can rally."

This read the bulletin posted at half past four on Monday afternoon at the Players' Club. A band of reporters kept faithful watch outside the Club. At a quarter of ten last night the condition of the patient was unchanged. The impression prevailed that before to-day is gone Mr. Booth will be no more. Last night his life was considered a question of hours.

## THE GILLIN PRINTING COMPANY.

An entirely new printing plant with every improvement is now in active operation at 132, 134 and 136 West Fourteenth Street. The enterprise is under the personal and direct management of R. F. Gillin, "Bob," as he is familiarly called. Every branch of printing is done, with new machinery, new type, and new ideas. A special feature is made of stock stands.

Arrangements are making for a great firemen's parade in Bridgeport, Conn., on July 4, when the Barnum statue will be unveiled.

## REFLECTIONS.

Era Kendall will close his successful season at Sea Cliff, N. J., on June 26.

James T. Powers will sail for Europe on June 26. It is quite probable that Mr. Powers will be accompanied by his manager, John F. Hanley.

Frank D. Hennessey, the popular manager of the Rustable Theatre at Syracuse, is in the city looking attractions.

Louise Hamilton will continue next season under the management of Mrs. May Wade Hamilton, and will play in Maine during the summer.

Anna Caldwell and Frank Webe have been engaged to act in *A Railroad Ticket*.

May Cortice has joined the McFee of Dublin company.

Ren Stern is manager for Oscar Hammerstein's roof garden concerts at the Manhattan Opera House.

W. F. Owens will go to Europe with Augustin Daly's company on Saturday. He has been engaged by Mr. Daly for next season.

Frank Murray will have his outing at Shinnecock Hills, Long Island, for the three weeks prior to departure for San Francisco on July 15 with Aristocracy.

Lucie Lewis has been engaged by Rose Coghlan.

Elsie Vandenhoff has signed with the Paulding-Craig combination.

Simmonds and Brown have completed Elmer E. Vance's company for a new play to be produced at Columbus, O., on June 28. In the organization are Harry Rich, William Lee, Florence Ashbrooke, Edith Talbot, Phyllis Ryley, Eliza Hudson and Mabel Taliaferro.

Charles Leonard Fletcher gave an entertainment at Norwalk, Conn., on Saturday night for the benefit of a local society. The affair was a success, and will be repeated at Palmer's Theatre next week in the interest of the Baby Ruth Aid Society. Richard Croker, Russell Harrison and the Marquesa Laura have taken boxes. Olive Berkeley, Irving Prior, Tommy Russell, Walter Leon, La Regalocita, Nanan Fowler, Helen Walton, Lulu Pittman and Edith Chapelle will appear, as will also Zella Sanders, with Tacanatee, the Indian tragedienne, the Princess Virgina and several Cherokee Indians.

Business Manager W. S. Fielding, of the Fanny Rice company, feels enthusiastic over having booked his company for the entire season. "We will have the best company on the road," said Mr. Fielding on Saturday, "and our tour gives promise of eclipsing all others."

Frank Jones has gone to Ohio for the summer months.

Boston papers speak highly of Jennie Veamans' efforts in *A Golden Wedding*.

Tennye Poole has joined A. M. Palmer's stock company for next season.

William Mildrum, formerly with Van Buren and Harry Munson's bill-posting concerns, has been engaged to look after the advertising department of the Manhattan Opera House. He will supervise the lithographs and other advertising material of the three houses under Oscar Hammerstein's management.

Charles H. Jones, late stage manager for Digby Bell, and many years with Colonel McCaull, left for Denver last week. Mr. Jones will stage and direct comic operas this summer at the Broadway Theatre there. Mrs. Jones (Gertrude M. Clarke) accompanied him.

Emma R. Steiner and Robert Grau managed an entertainment that was given last night by the Empire Club at the Empire Institute in West Forty-third Street.

Attractive features have been added to the programme of the exercises of the Actors' Fund anniversary celebration at Palmer's Theatre to-day. Theresa Vaughn will sing "The Beggar Maid," and Camille d'Arville "The Star Spangled Banner."

Manager H. C. Miner had a misunderstanding with the Edison Electric Light Company with reference to a bill. The company under replevin proceedings demanded their lamps and other apparatus. Mr. Miner, the night before the demand was made, had put in a complete plant of his own, and had the electric company's property neatly packed for delivery when called for, much to the astonishment of the company.

A deed of transfer of the Empire Theatre property, by which apparently Al Hayman gave to Frank W. Sanger the theatre for \$100, caused some surprise in newspaper circles on Saturday. The deed, however, was only a formality. To save inconvenience in signing contracts for the construction of the building, the theatre was erected in Mr. Hayman's name. The deed simply transferred to Mr. Sanger his share of the property.

The *Paris*, which left this port on Saturday, had on board Filioff Paget, C. D. Marius, Ada Rehan, Richard Dorney, Signor Perugini and Henry Widmer.

Maybury Fleming, the dramatic critic of the *Mail and Express*, has sailed for Europe for a summer vacation.

Frank Lanton, Lloyd Wilson, and William Stedna have been engaged for The Milk White Flag, Hoyt's latest farce-comedy.

Frank Dietz has returned from a brief vacation up the Hudson.

Leonard Boyne has been made a judge of racing in Brooklyn. Mr. Boyne is the leading man of The Prodigal Daughter. He gave a dinner to the company and to Clement Scott, the English dramatic critic, at Delmonico's on Sunday night.

John Drew's next season will begin in September. In November he will appear in New York. He expects to play in a new piece by Henry Guy Carlton. The late Henry C. De Mille left a play almost completed for Mr. Drew. It will be finished by Fall.

Charles A. Hill was with the Adonis company on the road as stage manager. When the company returned to New York, Hill was discharged, but there was still due him \$43. He unsuccessfully tried to collect this sum from the present management. Failing to do this, he placed the matter in the hands of the Theatrical Protective Union, and this organization, by its walking delegate, ordered the stage hands at the Casino to quit on Saturday until the debt was paid. Protests by Manager Aronson were unavailing, and he was compelled to pay in order that the play might proceed.

William B. Gross, the well-known advance agent, is doing newspaper work at present on the Albany *Argus*. Mr. Gross is one of the best theatrical men in his line, and has as well an aptitude for newspaper work. His book of travels, entitled "Europe for 350 Dollars," will soon be issued by the Detroit Free Press Printing company.

Dan Sully is in the city securing a company for his new comedy drama, *Auld Lang Syne*.

Lawrence Hanley closed a very successful Spring season last week in Cincinnati, and is now in the city arranging for a tour of the United States next year.

George Barnum sailed for Europe last Tuesday in search of rest and health.

J. C. Shaw, Traveling Passenger Agent of the Central Railroad of Georgia, is in the city.

Mr. and Mrs. Charles Plumbet leave to-day for the Rangely Lakes region in Maine, where they will spend a couple of months.

The "outings" of the Edwin Forrest Lodge, Actors' Order of Friendship, and of the American Society of Scenic Painters will take place simultaneously on Monday next, rain or shine. The two bodies and their friends will leave Pier 6, North River, at 8:30 a. m. on the steamboat *Clarence*. They will proceed to the "Crocheton Homestead" at Rossville, Staten Island, where an *al fresco* dinner and aquatic sports will be enjoyed.

Harry Watcham has given up any connection with the management of the Broadway Opera Comique company organized to play a Summer season at the Broadway Theatre in Denver.

The William H. Crane company, having closed its long and prosperous season, its members have returned to their homes for the summer months. Comedian Crane is at his house in Cohasset, Mass., and for the next two months he will wear a yachting cap and walk the deck of his steam yacht, *The Scudner*. Next season the actor will produce nothing but Brother John, and he has contracted to make long stays in several of the large cities, notably Chicago, where he plays for six weeks. His supporting company will be practically the same next season as it was during the season just ended.

In another column will be found an announcement by several managers that have made the American Theatrical Exchange their only authorized agency because they appreciate its principles and have confidence in its policy. They have no divided interests and do not employ irresponsible middlemen. They personally manage their theatres, and every attraction may depend upon fair treatment from them. They include Boulier Brothers, of the Masonic Temple Theatre, Louisville, Ky.; Curry and Boyle, of the new Grand Opera House, Nashville, Tenn.; John Mahoney, of the Lyceum Theatre, Nashville, Tenn.; and Henry Greenwall, of the Grand Opera House, New Orleans, La.

The Power of Money and the Royal Saville Spanish Students (the original company) will go out for a short Summer season under management of J. F. Arnold, who is booking time for them.

## MATTERS OF FACT.

Laura Burt, who has been successfully appearing as June in *Birds* for the past two seasons, has not yet signed for next season, notwithstanding the many rumors to the contrary.

The entire month of August and to Sept. 2, also two weeks commencing Nov. 6, 1891, are open at the Bijou Theatre, New York. Only strictly first-class farce-comedy or musical comedy companies need apply.

Both male and female chorus people are wanted by the Francis Wilson Opera company. Voices can be tried every Tuesday at the Broadway Theatre. Percy A. Walling has assumed the management of the Grand Opera House, Circleville, Ohio. He is prepared to book first-class attractions for his house for next season.

Rosa Rand having returned to New York after a highly successful engagement as leading support to Joseph Jefferson has opened her school of elocution and dramatic culture at her residence, 2-6 West Forty-sixth Street and will prepare students for the stage.

George Hartz has a few dates open at his Amusement Hall, West End, Long Branch for July and August. He will rent if desired.

H. Percy Meldon, who was with Clara Morris

part of the past season, is at liberty, and can be engaged for next season for leading business.

The New Wilmington Opera House at Denison, Tex., will be ready for opening Sept. 1. It is built on the ground floor, with all the modern appointments, and has a seating capacity of 1,000. W. Wilkinson, the proprietor, is represented in New York by the American Theatrical Exchange, 1350 Broadway.

Wm. H. Young, stage manager late with Mr. Stetson's *Crust* of Society company, is at liberty. Address 67 Seventh Avenue.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M. Cielan, Gen. Eastern Agent, 400 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

## OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

EAST STROUDSHIRE, Pa.: Academy of Music, June and July.

GOVERNOR, N. Y.: Union Hall Opera House, June 22-30.

MINNEAPOLIS, N. Y.: Park Theatre, June 11-30, July 1-31, Aug. 1-31.

OVERSEA, Mo. Ky.: New Temple Theatre, Sept. 1, 2, October 2-3.

RED BANK, N. J.: Opera House, June 22, 26.

ST. JOHNS, N. B.: St. Johns Opera House, June 11-21, July 21-August 14-25, Sept. 12.

TRUCK, O.: Trux Opera House, Aug. 1-31, Sept. 1-30.

## ROSA RAND

TRAINER

## Elocution and Dramatic Culture

Students prepared for the stage, platform and social circle. Particular attention given to coaching amateurs, and private theatricals rehearsed.

Residence, 226 West 42nd St., City.

## CHORUS PEOPLE WANTED.

We have a few vacancies for the best of chorus ladies and gentlemen. Voices tested every Tuesday, at 1:30 P. M., Room 14, Broadway Theatre.

FRANCIS WILSON AND COMPANY.

## "ROYAL PERILLA"

## "Deodorant Toilet Powder."

"The absence of all odor is the sweetest perfume." Immediate relief from odor caused by perspiration. Guaranteed. Hildon, Hughes and Co., O'Neill and Co., Simpson, Crawford and Simpson, and Le Boulle Brothers (both St.), Lieberman Brothers, Brooklyn. 75 cents a tin.

## FOR RENT.

## ELMWOOD OPERA HOUSE.

Seats 1,000. Population of town, 10,000. Suburban town, 3,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reason for renting. A good show town. House recently remodeled. Reference given if required. Address W. H. TROWBRIDGE, proprietor, South Springfield, Mass.

## CIRCLEVILLE, OHIO. Grand Opera House.

Circleville Opera House Co., Owners. Managers, take notice that B. B. Edmiston has no connection with this house. No contracts with him will be recognized by us. Address all communications to PERCY A. WALLING, Manager.

## PERUGINI

## Abroad for the Summer

Business communications to C. F. CHATTER-TOX, Metropolitan Opera House.

## WANTED.

For next season, a first-class singing contralto, who can play piano solo. Address, with reference and photo, PERCY A. WALLING.

American Theatrical Exchange, 1350 Broadway.

## DO YOU WANT A NEW PLAY?

We have an assortment of Dramas, Comedies, etc., for sale or to let. Correspondence solicited from responsible people.

PERCY A. WALLING and COMPANY.

Dealers in Plays, 51 W. 42d St., New York City.

## LAURA BURT

DISENGAGED.

Address this office.

## William H. Young

Stage Manager and Comedian. Address 67 7th Ave.

WANTED PARTNER with means to play hotels with most popular child actress in specialties. Address, Minton office.

## THE LYCEUM DULUTH

## TERMS TALK!!!

Finest theatre in America. Only strictly first-class and centrally located theatre in the city. Highest price, \$2.25. Absolutely fire-proof. \$2,000 worth of scenery. Finest equipped stage and dressing-rooms in this country.

We offer 10 per cent. more than other houses. Will give first money to A-1 attractions.

A magnificent new office block and theatre will be erected next season at SUPERIOR, which will be run in conjunction with the LYCEUM. These houses will not be run for "Revenue Only." We care to negotiate with recognized standard attractions only.

ARTHUR MILLER.



## THE WOMAN'S PAGE.

"We Shall Have Rings and Things and Fine Attire."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1232 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

## A Twilight Piece.

The hedges are filled with rose perfumes,  
The robin, a gay young rover,  
Is up above in the apple blooms  
Carolling over and over  
A new Spring song; and here am I  
Walking with Love and a lover.

A golden buttercup down at my feet  
Its saucy face upraises,  
The sunshine is playing hide and seek  
In a meadow full of daisies;  
And I am walking in fairy lands  
Of rainbow hues and hazes.

Come out, come out in the sun with me  
And find a four leaf clover!  
Never was day so blue to see  
(My heart is brimming over);  
Never such light on land or sea,  
Never such love nor lover.

What do you say? "My dreams will keep"  
Do I know how dark it is growing?  
You know the fire would put me to sleep,  
Is that the wind that is blowing?  
It shakes and rattles the window panes—  
And surely—Why, it is snowing!

ELLEN MORETTA.

## The Influence of the Press Upon the Stage.

Every new paper of importance supports a dramatic department. Plays are chronicled, theatrical items served, the doings of the players noted, productions criticised, the drama discussed. The space allowed all this is generous, and no department of the theatre is denied prominence.

The influence thus exerted upon the stage is enormous. Box-office receipts are controlled, the policy of the manager guided, the field of the playwright suggested. From the press, the player takes the cue for his ambition, and by the press, the demand of the audience is shaped.

When we remember that the stage is second only to the press as a factor in civilization, the relation between press and stage presents its serious aspect. May I be allowed a few words to make clear why we must place the stage thus high, as a factor of modern society?

The theatre exists primarily to cater to the dramatic instinct active in all classes of society. This instinct is a most important instrument of man's development, and, as such, has played a vast part in civilization. It is at the root of almost every impulse of man's nature. It stirs poet, painter, soldier and priest. It finds demonstration in almost every social form and ceremony. Almost every modern institution shows trace of its influence. It is in the law court and in the church, as well as in the theatre. No class of mind is free from its influence. It enters into every grade of civilization. It is behind the monk's cell, as well as the actor's mask. It is in the weave of the flag for which the soldier dies, as well as in the curtain that lifts upon the play. It is a part of human nature, and an impulse of civilization, active nearly always, present nearly everywhere.

The stage constitutes the popular modern provision for the exercise of the dramatic faculty as such. Chiefly by the theatre is this most active instrument in the development of society kept operative.

When we consider the enormous field the theatre covers in its application of a powerful influence, the importance of the stage in modern times is gravely apparent, and the relation between press and stage presents a serious aspect.

There are as many grades of dramatic taste as there are grades of cultivation in society itself. It is for the stage to appeal satisfactorily to the taste of each grade. How does the theatre fulfil its mission. What is the value of that mission?

In the lower grades of society the theatre fulfils its mission with marked success. To the rough, the tough, the vicious, the ignorant and the vulgar the theatre caters efficiently. The ethical value of the influence the stage exerts to the tough and his class is incalculable. He is below the reach of almost every provision that modern society makes frankly for improvement, except, perhaps, the jail. He does not read, he does not go to school or to church. He escapes the refining influences of the art galleries and the libraries. His dramatic instinct is almost the only spontaneous impulse in his nature towards improvement. And that impulse takes him to the theatre. He does not recognize the theatre as one of those obnoxious institutions for his "improvement," to which he is either profoundly indifferent or to which he violently objects, he "takes in de show" because he likes it. The theatre is the only institution that meets him on his own level, and therefore the only one that he will tolerate. "De show" becomes the only enlightening influence society affords him; it presents the only successful appeal to his better instincts.

"De show" makes him the champion of virtue triumphant, and secures his approval of the downfall of vice. Its lords and ladies give him an idea of gentle ways, of gallantry and elegance that appeals to him as correct, and that therefore has its softening influence. His heart swells with ambition to be grand and noble like the hero, and that ambition has its ethical value, because on the whole the hero is pretty roughly correct as to his morals. He is invariably good to his mother; he scorns to tell a lie; he defies death in any shape, and he is the protector of suffering innocence. "De show" gives the tough his glimpse of the country, a smattering of history, ideas of home and mother, childhood and prayer, right and loyalty that are all distinctly better than his own, and that could not be conveyed to him in any form less digestible than that presented by "de show."

It would be almost captions to suggest

\*Read before the Press Congress at Chicago last week.

that the lower grade of play might be more intelligently adapted to the class it is to supply. That dramatic material suitable and satisfactory to this class might be handled a little more in accordance with dramatic laws. It may be true that the lower drama appeals as efficiently as it does because the demand is not a discriminating one. The important thing is that it does appeal efficiently, and that the tough and his class are satisfied. Let us rejoice that the taste of one grade of society is gratified, and not underestimate the value of the influence thus exerted. But it is the province of the stage to cater to the taste of all classes.

Another field seems well filled. That of the pretty, light opera and variety performance. Bright to look at, often tuneful, lifting in dainty tinsel fingers the serious topics of the day, putting foreign countries fancifully before us as The Mikado did a little while ago, dipping into forgotten fairy lore, tickling dull fancy into light laughter, catering harmlessly to the idle, the frivolous, the tired, filling great houses with those who would take dull fancy nowhere else, making the very highest demand upon the intelligence of the audience, and just in the very lightness of that demand, meeting the taste of the class appealed to.

It may be pointed out that here, too, an intelligent conception of the laws that must govern all forms of dramatic supply might adjust this form of entertainment to a more invariable success. But on the whole the field is well filled. Perhaps its apparent popularity is misleading. Perhaps its audiences are recruited from those who, finding no satisfactory supply elsewhere, drift to this form of entertainment, which, making the least demand upon the dramatic faculty, gives therefore the least offence. But possibly that is captious too.

Another field is well met by the wholesome, homely class of play that puts hens and chickens and haystacks on the stage. When due concession is made to dramatic requirements in the construction of these plays, hens and chickens, haystacks and quaint characters present a combination involving elements of popularity, great houses are filled, and a large class is satisfied. To be sure, if these plays were put together, without flaw, according to the laws involved in their construction, their influence might be wider and even more wholesome than it is. But even the plays of this class, however replete with faults, are of active influence, and we may count this field well filled.

The modern play, dealing with modern questions, has lately fallen into place. Plays handling the same questions the reviews of the day discuss, being successfully constructed according to dramatic requirements, present these questions to a larger class than the reviews can reach. Aristocracy, The Lost Paradise, and The Merchant are good examples of this species. The field for this sort of play is enormous, and its influence is of great value. In this grade of theatre, class is brought face to face with class. The master is put into the shops with the men; international and domestic complications are given personal application. Questions of popular interest, by which lives have been made and unmade, thus launched on the wide sea of the theatre, safe in the timbers of a well built play, sail at last gallantly into the port of many an understanding and sympathy, that profits much by the landing of such cargo. Into this field a degree of intelligent effort seems to have entered, and there is trace of construction according to standard. But the plays are so few that cater with any degree of success to this large and intelligent class, that one wonders how much is chance, and how much something better.

There are a few plays that with the white ribbon of a simple dramatic interest lead us into the atmosphere of unstirring, gentle things, meet a delicate dramatic taste, and jar upon no sensibility. Alabama, for instance, and a few one-act plays. We have a gem or so taken from poetry or literature, and swung upon a slender thread, into dramatic form, like Elaine, put upon the stage a little while ago.

It is already clear that as dramatic taste becomes discriminating the theatre is at fault in its supply.

When dramatic appetite can no longer be supplied according to theatrical methods, when all tastes, including the dramatic, are sensitively adjusted to a high cultivation and appeal to the dramatic instinct that involves offence in other directions will not be tolerated, then the stage begins to falter in fulfilling its mission; its efforts to meet the higher demand are blind and misdirected; its influence is frequently harmful; it finds a market by putting itself to base uses, placing realisms, commonplaces, complications and horrors upon the stage that, according to the first laws of dramatic requirements, will not lend themselves legitimately to dramatic form, that stultify, disgust or affront by their presence in the theatre, that belittle the dignity or outrage the sanctities of dramatic art by admission to her temple.

Here, where the stage begins to grope and stumble, the clamor is loud. The cry rises that the stage is unfit for high uses, and that it is a mere caterer to various forms of vicious taste. Actor, manager, and playwright get blindly to work upon this suggestion, and we have Therese Raquin, The Clemenceau Case, etc. Loud in the clamor is the cry for "reform," which provides that the stage shall be swept clear of all classes of plays, even those doing their work fairly well in their own fields, and fitted to the needs of the choice and clamoring few. And the choice and clamoring few do not seem to have any intelligent idea what those needs are. Some of them want the stage used merely as a medium for the high art of acting. A few actors there are, who can thus, by force of individuality and art, convey in their own persons, a portion of the complete appeal, the stage as a whole should satisfy, and we have Richard Mansfield, Bernhardt, Willard, Duse, etc.

Others want the stage turned into a dissecting room of unspeakable social ills and diseases, and made the prophet of strange theories. Everywhere in the demand made, everywhere in the frantic efforts at supply, ignorance is betrayed of the laws at the very base, and root, of the existence of the drama, and the limitations within which alone the theatre can safely develop.

Actor, manager, playwright, public are each and all at fault, and the stage stumbles blindly, and falls, amid hooting, and blame and clamor.

When we give due recognition to the fact that the efforts of the stage to carry out its higher mission, are uncertain and ineffectual, and that in the discharge of its higher function the theatre is unguided, or worse still, misdirected, the influence of the press, becomes a matter for grave consideration.

What fills the space the press devotes to the stage? What is the dramatic editor doing? Who and what and where is the dramatic critic?

A discussion of these questions can amount only to a serious arraignment of the press for shameful abuse of power and culpable neglect of duty.

The prominent feature of the dramatic department of the average newspaper is found under the heading "Footlight Flashes," or "Echoes from the Wings," "Behind the Scenes," "Gossip of the Stage," or "Doings of the Players." The captions are familiar enough; I need not multiply them.

Under them we find squibs, items, and paragraphs. "The well known actor, Maurice So-and-So wears usually —"; "Mrs. Society-Goddy will shortly make her appearance in the sensational play, entitled —"; "Katie Flipp, the popular little soubrette, while alighting from the car —"; "The Boomer company came to grief in Kankakee." "Bill Ball, the treasurer, has —"; and so on, and so on. Besides these items there are longer ones with special headings. Such may go over the usual space allowed the dramatic department, if they are real "spicy" and interesting. "Billie Biff, the bright box-office boy of the Globe, gives his opinion on the tariff." "Marriage of a well-known brewer's son to a pretty actress." "The great tragedian dying." "How big is her ankle?" this with illustrations of the feet of "well known actresses." "How they make up; dressing-room secrets of stage beauties." Need I go on?

Then comes the usual interview with the current star or starless. "Richard Mansfield replies to his critics." "Madame Modjeska, the charming actress, seen at her hotel." A running chronicle of the plays of the week may come now. This at the Globe. That at the Park. So and so at the Palace. Some sort at the Elite. More still at the Grand Opera. At least this is legitimate information for the public, and has its right to space. But to each announcement is usually added something of comment on the play and the Players.

The variety of dramatic opinions expressed in the columns of the papers in a city, on any given play, is an old subject for jest. We all know the grim humor of the notice that says, "Boom opened at the Globe last night. This is a corking melodrama. The cast is well up to the mark, and Bob Dirk in the lead is immense. Next week, Shadows of a Great City, or the tragic elements of the criticism that gives the play and all concerned a good 'dressing down,' in a rakish, catchy 'newspaper style.' This mere hint is enough to suggest the value to the stage of this sort of thing, and its influence upon plays and players. The prevalence of this class of criticism, and kindred ones, has been noted many times, the harm it does the theatre, and the reproach it is to journalism; I am glad to pass it now, to come to a point that is perhaps more significant.

Among the crowds licensed by the press to comment upon the stage, there are, through the country, an honored few, who command respect and consideration as critics. They have the good and the honor of the stage at heart. With education, often scholarship, and a high sense of their responsibilities, to sanction their efforts, they bring experience, and special mental, and sympathetic equipment to their duty of criticism. But these are few, and few and few. The significant fact is that even among these few, there are no standards of measure. Criticism in each case is guided by the taste and equipment of the man, not by a knowledge of application of accepted laws. Thus while they deserve honor for serious intention, and conscientious effort, while individually their example is good, and their influence of value, the stage after all profits little, and remains practically without guidance. Thus, while to them we must needs look for the coming of what shall help and guide, it remains overwhelmingly true, that the press in the discharge of its duty to the theatre, and in the exercise of its influence upon the stage is too often guilty of shameful violation of what should be a sacred trust.

Trivialities and notoriety are poured upon the stage—serious consideration lacks direction. The drama that already is, meets with encouragement, and is fostered and boomed, but its further development in higher fields, finds no incentive, aid or inspiration from the press.

Stage gossip is so freely served, the secrets and sanctities of stage art are laid so bare, the actor, in his own personality, so flaunted before the public, the mechanisms of the theatre so exploited, that the hope of establishing or sustaining illusion, that first essential of successful dramatic appeal, is lost, and the play becomes an exhibit of furniture, a display of dress, a parade of personality.

In the efforts to meet the demand for "reform" and advancement, misguided schemes are launched into failure, and actor, manager and playwright risks strange juggling with their responsibilities. The blame, ridicule, abuse, booming, and misdirected praise, that hastens these schemes to timely end, point out no way towards wiser effort. Out of the chaos comes no law. Bewildered experiment

remains the only method, deserved failure or hap-hazard success, the only result.

Thus is the stage kept to its lower uses, perfecting not even those. Thus it misses the great part of its influence and fulfils its higher phases, crudely, blindly, faultily. Over and over the higher drama misses her aim, her fair head is shamed by the cap and bells she still must wear, her garments torn by many a fall and stumble, her faltering feet still treading out the path along which false directions send her. And amid the crying down and ridicule of her crude efforts, no guiding voice, amid the uplifted hands and pointed fingers, no strong grasp of directing influence to lead her into safety.

My arraignment is over. I reach you hands of appeal. Force the stage to the highest exercise of its function. As she stands by, and emboldens the lower classes, teach her to stand by and ennoble the highest. Give us the space in your great papers to teach us the way! Let us have praise and condemnation according to enlightened law. Let the critics go to the root and the heart of things. Let us have discussions of dramatic causes, not of theatrical "effects." Demand characterization, not new leading parts for popular players. Point out the tendencies of plays, not their "situations." Demand truths, not tableaux. Let us have the laws by which measure is made! Teach us to understand the right of things! Show us! Help us! Make of the drama an art! Teach it to conform in all branches to the strictest measures of dramatic values. Let the theatre stand upright among us, her feet following the devious ways of men, her eyes pure and clear, wherein humanity may see itself reflected. Lifting her unsullied brow to meet the highest crown cultivation may place upon her, yet profiting whoever shall touch even her garment's hem.

All this the stage can do. All this the stage may do. Give us the space in your great papers!

ERNA V. SHELDON.

## Gleam of the Old Drama.

The precise thing in sailor hats this season is the fluff of curls that crowns the soubrette's piquante face.

## Welcome Home.

"Some in rags, some in tags and some in velvet gowns," like an invading army they return from Hackensack or Boston, from Florida or Maine.

Don't judge them by their clothes. The Winter has been long and hard. Some of the wanderers have shaken hands with failure, "on the road." Others return like conquering heroes.

Don't shun old friends because they're shabby; don't cringe before the favorites of fickle fortune. Another year and who knows? The last may be first, the ingénué, whose faded garments so distress you now, may be a reigning star. The bejewelled prima donna whose magnificence so awes you, may be wearing out shoe-leather seeking for that friend in need, the merry "Summer snap."

Therefore, whether they come in rags or in velvet, give them all a hearty welcome! Their dear familiar faces brighten dull Broadway. Like all our blessings, they'll take flight too soon.

## On Interest to Playwrights.

New York dealers in second-hand books are apt to be as old and worn out in appearance as the volumes they sell. Nevertheless, they are wide-awake fellows.

Quite recently an aspiring young dramatist entered one of their shops and after making a few purchases remarked, in an off-hand manner:

"Oh, by the way, I wish you'd save any French plays you may come across for me. It does not matter how obscure their writers may be. I'll buy all you have or can get. Are there any in stock now?"

The dealer eyed the young man sharply and the shadow of a smile crossed his wrinkled features as he slowly replied:

"Well, no, I haven't any just now. The fact is, New York is such a good market for original plays I can sell all the French farces, comedies, or tragedies I get the very day they come into my possession."

## MR. LACKAYE'S PLANS.

It was reported last week that Wilton Lackaye had signed a contract to star under John Stetson's management next season. It is a fact that Mr. Stetson wishes to secure Mr. Lackaye to head a company, but it is understood that the matter has not yet been settled. Mr. Lackaye has received several other offers for next season, and negotiations have been made for his engagement by the manager of one of our stock theatres. The actor's plans will probably assume definite shape within a few days. One thing is certain: Mr. Lackaye's services are in demand.

## THE WORLD'S FAIR.

## FINAL ARRANGEMENTS FOR THE SALE OF TICKETS VIA THE B. &amp; O. R. R.

For the benefit of those desiring to attend the World's Fair the Baltimore and Ohio Railroad will sell Excursion tickets to Chicago and return, at all stations on its line, at low rates. Tickets will be on sale until November 1st, and will be valid for return journey until November 15th, 1906. They provide for a reduction of 2 per cent. below regular rates. These tickets will be valid only for continuous journey. Tickets at higher rates will be sold that will permit holders to stop over at Baltimore, Washington, or any other point, going and returning.

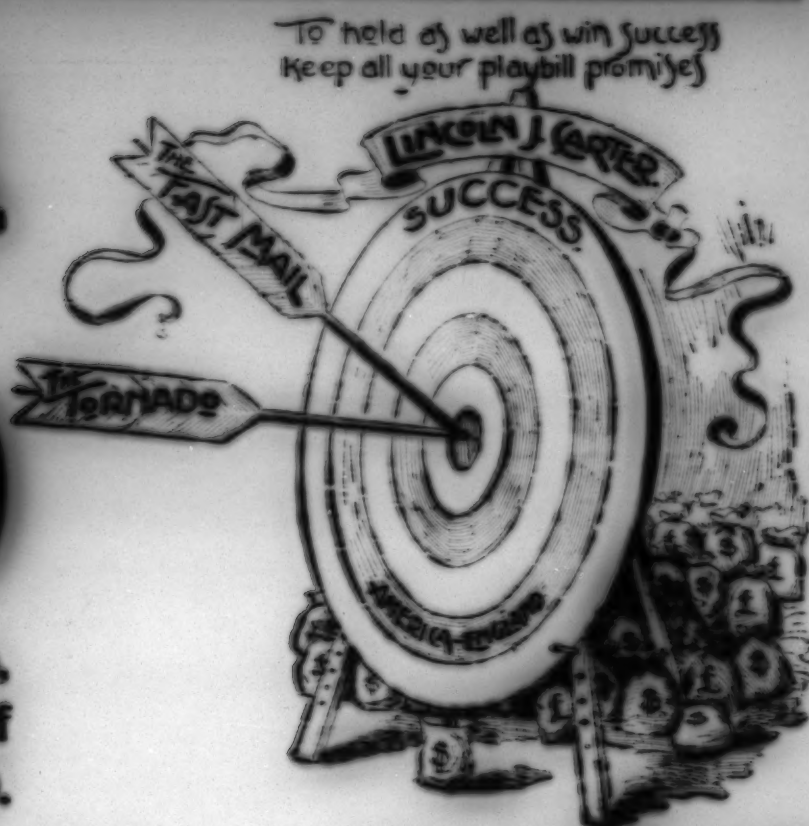
Besides the opportunity of visiting Washington, a privilege afforded by no other route, tourists via the Baltimore and Ohio Railroad will traverse the historic Potomac Valley, the theatre of the war between the States. At Cumberland they will be offered a choice of routes, via Pittsburgh, or across the Allegheny mountains, 500 feet above the level of the sea and via Deer Park and Oakland, the famous Summer resorts. The scenery along the Baltimore and Ohio route is the most picturesque in America. Pullman accommodations may be reserved in advance of journey. For rates and information apply to nearest B. & O. ticket agent, or Charles O. Scott, General Passenger Agent, Baltimore, Md., 4.



# A HIT! A HIT! A HIT! IT IS A GREAT SUCCESS.

## Lincoln J. Carter's THE TORNADO

Produced at Havlin's Theatre, Chicago,  
May 28. It scores the greatest success of  
ANY melodrama ever played in CHICAGO.



To hold as well as win success  
Keep all your playbill promises

**JOURNAL, May 30.**  
The Tornado at Havlin's.—When it comes to scenery and striking realistic effects it may fairly be said that The Tornado, which is playing at Havlin's Theatre to crowded houses, presents the most novel and cleverly introduced series of scenic events ever seen upon a stage in this city.

**POST, May 30.**  
The triumph of the realistic drama was celebrated yesterday at Havlin's. Hundreds of people—men, women and children—shouted themselves hoarse and applauded until their hands must have ached all through the first production of Lincoln J. Carter's new scenic melodrama, The Tornado. It was an unequalled success.

**NEW RECORD, May 30.**  
A tornado behind the footlights and a mighty storm of applause from the gallery to the orchestra seats of Havlin's Theatre were atmospheric disturbances attendant upon the introduction of Lincoln J. Carter's new scenic melodrama. \* \* \* Packed to the doors the temperature of the house was suggestive of The Tornado. \* \* \*

**DISPATCH, May 30.**  
The Tornado at Havlin's.—The big audience at Havlin's yesterday afternoon and evening fairly went wild with enthusiasm at the scenic effects of The Tornado. \* \* \* The success of the first presentation of The Tornado at Havlin's Theatre was repeated last night. \* \* \*

**MAIL, May 30.**  
With events so striking and a company showing such careful preparation and adaptability, The Tornado is bound to be a tremendous success. \* \* \*

**TRIBUNE, May 30.**  
After the first act of The Tornado at Havlin's—and a realistic scene it was, one so graphic that it is seldom seen on the local boards—there were many calls of "Author." \* \* \* Its positive good qualities will insure its success. \* \* \*

**INTER-OCEAN, May 30.**  
Havlin's—Lincoln J. Carter, who has made a great deal of money out of the scenic melodrama, The Tornado, has fairly outdone its mechanical

wonders in a new piece bearing the suggestive title of The Tornado, that was presented to a large and enthusiastic audience that tested the capacity of Havlin's at both Sunday performances.

**HERALD, May 30.**  
HAVLIN'S—THE TORNADO.—Lincoln J. Carter's scenic melodrama, The Tornado, was given its first production on any stage at Havlin's Theatre yesterday afternoon. It was on the stage of this house that Mr. Carter's first great success, The Fast Mail, was launched, and it has made him \$100,000 richer than he was three years ago. \* \* \* On the whole, The Tornado is the most elaborately staged melodrama ever seen in this city, and is sure to win great popularity.

The entire press pronounce its GREATNESS. Unable to find WORDS THAT DESCRIBE ITS GRANDEUR. AUDIENCE WILD WITH ENTHUSIASM. Every scene applauded. Every curtain encored. Repeated calls. THE AUTHOR smothered with congratulations. Houses packed to S. R. O. against the

### FIRST SUNDAY OPENING OF THE WORLD'S FAIR.

The largest business for months. The Tornado is a literary, artistic, scenic.

#### FINANCIAL SUCCESS.

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### THE LEAGUE FLOURISHING.

Owing to the lack of available space *The Man* a last week was compelled to omit from its report of the inaugural of the Professional Woman's League the address delivered by Mrs. Rachel McAuley. Mrs. McAuley's remarks described the League's work and scope in detail, and we reproduce them especially for the benefit of women of the stage who were not able to be present at the League's successful meeting last week:

**Mrs. President, Sisters of the League.** Ladies: Among the numerous and constantly increasing duties which each succeeding day reveals belonging to the Chairmen of the Executive Committee, I find the very pleasant one of telling you what has been accomplished by the Professional Woman's League during the few short months of its existence. We have heard a great deal of the importance of making the right start in life. Well, the League did so, for at its very first meeting it was unanimously proclaimed that Mrs. A. M. Palmer, President. At the same meeting it also appointed Mrs. Sydney Rosefield, Chairman of the Committee on Constitution and By-Laws, so you see we made a good foundation to build upon.

Compared with what we hope to accomplish and the great possibilities of splendid and greatly needed work which is being constantly unfolded to us, our present record seems almost child's play, but as the traveler said, "up the mountain gains seemed courage by looking back upon the distance already climbed, so we, remembering that but a few months ago the Professional Woman's League had not yet been breathed into existence, cannot but feel that our short experience is something of which we need not be ashamed, and justifies us in looking forward to a glorious harvest in the future. As has been already stated by our President we are all working women—our aim and object being to help those of our own sex who are willing but unable to help themselves—we found at the very outset of our career that to do what we desired notwithstanding our willingness required means—means which, unfortunately, we did not possess, but which like sensible women we immediately set ourselves to acquire.

With this object in view, the dressmaking department was started, and considering our inexperience has proven wonderfully successful. Our workrooms were opened March 2, and orders immediately poured in upon us. We have covered since that time a force of from eight to ten girls in this department, and turned out on an average, eight to ten dresses every week. Mistakes have been made, and occasionally some dissatisfaction felt, but in what dressmaking establishment may I ask, do these things not occur? and without serious comment or consideration. The few mistakes made by the League, on the contrary, have been rectified in each instance, even at personal loss. These little clouds, however, which darken our sky for a few brief moments rapidly disappear in recalling our numerous successes and constantly increasing patronage. These patrons have not been confined to members of the League alone, or our own profession, but society has also been generously represented, and we have been compelled most reluctantly in many instances to refuse desirable orders from that source alone, owing to our limited accommodations and the great demand made upon us by those whom it is the object and duty of the League first to serve. Indeed, this phase of our work is one from which we derive the greatest satisfaction. Young women have been enabled by the help of the League to accept positions which without this help they could not otherwise have accepted.

I will take the liberty of reading a few extracts of the many letters we have received on this subject, and which we are constantly receiving from "our children on the road," as we have learned to call them. "These are the glimpses of sunshine which dispel our little clouds of fatigue or disappointment and stimulate us to renewed effort."

Our constitution and by-laws call for two donations a year from our members; these donations to be utilized in the costume department are sold in the bazaar, thus forming another source of revenue

for the League. Had I time I should be proud to mention how generously our members are fulfilling these requirements, and how attractive our bazaar is becoming through their efforts. Ladies are discovering that they can always find something for sale in the bazaar of the Professional Woman's League made by the deft fingers of some of our members, which excels in utility and beauty anything which can be purchased at neighboring counters, and which can be always procured at a most reasonable price. It is our desire, in the very near future, to form in connection with this bazaar a sort of woman's exchange where woman's work can be disposed of, thus opening another avenue of help to our self-supporting sister women.

In our good work, however, we are not caring for the body exclusively—the mind, also, receives attention—and we have reason to feel very proud of the success thus far of our educational department. The French and German classes were started in April, and applications for a new term which begins tomorrow are very numerous. In the absence of Miss Mand Banks, Chairman of the Committee on Languages, Mrs. Mantell has proved a worthy substitute. The very best teachers have been procured and rates made low enough to come within the reach of all. The League changes and pays the teachers and the members contribute the work; thereby again enabling us to lead a helping hand by making little concessions of time to those desiring instruction, but perhaps unable at the moment to profit by the opportunities offered. It has been most gratifying to witness the interest manifested in these studies and the regularity with which the classes are attended, proving that our members appreciate what is being done for them.

Our literary and art classes, which are free to all of entertainment, but a delightful means of instruction. After careful thought and discussion on the part of the Executive Committee, and with the approval of Miss Martha Morton, Chairman of the Committee on Literature and Art, and Mrs. C. A. Rosefield, Chairman of the Committee on Drama, it was deemed wise that these two committees should work in conjunction, being considered capable thereby of producing more effective and satisfactory results. It was decided that these literary and art meetings should be held once a week, every Wednesday afternoon at three o'clock, at headquarters. All members of the League are cordially invited, not only to be present, but to feel perfectly free to take part in the discussion of the day, thus making each member feel a personal interest in the success of the work.

The first meeting to which the Committee was enabled to invite the League was held on March 2. Miss Martha Morton presiding. A charming one-act drama entitled *Lizbeth* was most effectively read by Miss Mary Brooklyn. The ethical question of the play was "Is it a woman's duty to renounce her own chance of happiness for the sake of others?" a fruitful subject, which it is unnecessary to say was warmly discussed. The meeting was a most interesting one and closed with the verdict that it had been only too brief. The second meeting was held on May 10, with Miss Mary Shaw presiding. Miss Shaw having been appointed Chairman pro tem, in the absence of the regular Chairman, a brilliant address on "Oliver Schreiner's place in the history of Women's Social Advancement" was given by Mrs. Margaret Ingersoll. Selections were charmingly read from "The African Farm" and "Dreams" by Miss Mary Shaw and Miss Stagg, followed by the usual debate, in which all participated.

The third meeting was devoted to an informal discussion of pride, envy, jealousy, etc., etc., and their serious consequences. The fourth meeting was held last Wednesday, with Miss Shaw again presiding, when a most delightful and instructive sketch of the birth and history of art was given by Mrs. Theodore Roberts, followed by discussion which revealed the somewhat mortifying fact that there had never been any really great woman artists in the past. The attendance at these meetings has constantly increased—beginning with twenty and rapidly attaining to the capacity of our rooms. They will be continued every Wednesday afternoon during the Summer with a delightful variation of subjects, and will, no doubt, retain and increase the interest already aroused.

The dancing classes of the League begin this

week. Miss Kate Mayhem, the Chairman of the Committee, has been giving this subject her personal attention, and has at last succeeded in securing a teacher satisfactory to the Executive. As in all other departments the best has been secured. A teacher direct from the Conservatoire of Paris, and as in other departments, terms are placed within the reach of all our members. Applications to join these classes are very numerous—all doubters realizing the importance of, and wishing to improve the opportunity offered of acquiring that ease and grace so essential to woman, no matter what may be her sphere of life.

New studies are in process of arrangement and will be commenced as rapidly as the demand justifies. Painting, drawing, music—both vocal and instrumental—will all be taught by the League, and all at lowest possible rates. Indeed there is no limit to the grand work, educational and otherwise, which this League can accomplish, when the members of our own profession and those interested in the advancement of struggling women realize what we are attempting and what with God's help we mean to perform.

At the first business meeting held on Jan. 4, our League numbered about thirty members, now, at the age of less than six months it numbers over three hundred—among them names prominent and honored in the literary, musical and dramatic professions. Names of which any organization in the world might feel proud. It is evident then, that at anything like this rate of increase in our membership, larger accommodations become an absolute necessity, and one, which pecuniarily, is causing the Executive serious consideration; but no matter where we may go, or what quarters may be in store for us, we shall always look back with loving interest and grateful hearts to our first cradle given us in our struggling infancy by warm-hearted, wholehearted, A. M. Palmer. Without his generous help we could not appear before you in the strength we do today. Two whole floors in 29 West Thirtieth Street, consisting of seven large, beautiful rooms, have been ours since our organization, without money and without price, and although a large rent was recently offered for these accommodations by a business firm, the offer was refused, because the Professional Woman's League was not in a pecuniary position to move or to pay rent. This is A. M. Palmer.

Others have also extended to us the good right hand of friendship. Through our faithful Chairman of Ways and Means, Mrs. E. L. Fernandez, benefits have been tendered the League by Madame Dune, Miss Rose Coghlan, Miss William Lewis and others. As has been already stated it was our aim and desire to be self-supporting, to accept nothing but what we had earned. Experience soon taught us, however, that we were making two serious mistakes—first, we were limiting our capacity in helping and secondly, we were depriving others just as generously disposed as ourselves from lending a helping hand to the work we had undertaken. Still after mature deliberation, we felt that, for the time being, these benefits must be declined, not because they were not needed—but because they were not thoroughly appreciated, not because we felt that our cause, and wished to offer positive tangible proof of good work done, before presenting ourselves as beneficiaries.

Mr. Joseph Jefferson has also given evidence of interest and sympathy with our work by promising to paint a picture for our bazaar and sending a donation which will be mentioned to you by our worthy treasurer, Mrs. Edwin Knowles. In our treasurer's report you will also hear of other manifestations of good will and friendship, of which the League feels very proud.

The League rooms will be kept open all Summer, and all classes continued. Owing, however, to the departure of our President and the absence of a number of the executive committee, the business meetings will be suspended until Fall, and the dressmaking continued on a more limited scale. But the League will not be left without representatives. Miss Mary Shaw having kindly consented to accept the chairmanship of the Executive Committee pro tem, while the honors of the presidential chair in the absence of the President, Mrs. Palmer, and our first Vice-President, Mrs. Agnes Ethel Roubush, will fall upon the next in priority, on one who is well known and

loved—generous, kindhearted friend of the friendless, Aunt Louisa.

I cannot close, however, without a word of thanks to the management of the Hotel Brunswick for their courtesy and attention. Also for the generous concession in terms by which we have been enabled to hold our official inaugural under such delightful auspices. Another word for our florist, Mr. Waldorf, whose beautiful decoration of our stage is I am sure appreciated by every member of the Professional Woman's League.

Following is the text of the report of Mrs. Edwin Knowles, Treasurer of the League:

**Ladies.**—In listening to the following report, I trust that you will take into consideration the extremely short time that the League has been in existence. It is only since the first of February that we really have enjoyed pecuniary life.

About that time the dues began to slowly come in, but not until the second week in March did we have any return from the dressmaking department. There are now six qualified members, from 27 of whom we have received yearly dues amounting to \$58. From our eight life members the sum of \$400 has been paid in.

I hope there will be an increased list of life members, as we have a great many ladies among us who are perfectly able to pay the necessary \$50 constituting them a life member.

I am sorry to mention the fact, but the sewing-room dues are greatly in arrears. So far only sixty-six have paid in full, making the small amount of \$207. A few—a very few—have reported for duty in the sewing-room. Somehow the ladies belonging to the League do not seem to realize the sewing-room due of four dollars and a-half, is quite as much a part of their pledge as is the yearly due.

From donations acquired from various sources, we have quite a handsome sum, \$1,229. From the sale of badges, from the bazaar, and from the dressmaking department, we have secured \$1,088.42.

Besides this there are many bills for dressmaking still unpaid, but quite good and reliable. Therefore, you can but acknowledge that our receipts stand very well, \$2,317.42.

In our expenditures the salary list looks quite formidable, being altogether \$267.25. Still, it is my happiness to tell you some of this has been paid to professional people who are members of the League, and who have been rendered happier in consequence with the relief it has afforded them.

Our bills for material to be used in the dressmaking department have been large, but we are obliged to keep on hand a large quantity of the best, that our customers may be suited. Then there was necessary a varied list of appliances to be used in a well-equipped sewing-room. Besides this we had to pay for our badges. An enormous amount of stationery is used. Also an incredible lot of postage is consumed. All this, with an added amount for incidentals, brings our paid expenditures up to \$312.12. Even then we have the exceedingly smart balance of \$905.30.

However, I must ask the ladies to remember that it is owing entirely to the generosity of Mr. A. M. Palmer that we have had no rent to pay. Had we paid rent for the two floors we occupy at 29 East Thirtieth Street, paid for the heating and lighting, and furnishing we should now show a balance represented only by ciphers, I know.

But as we shall have to assume this big load beginning in October next, you can all readily see that we must use our strongest efforts during the Summer before us to put our bank account in readiness to meet the increased strain. In conclusion I will only add, do please give your life membership and the sewing-room dues your earnest and early consideration.

Viola Whitcomb has been appointed one of the Secretaries of the League. Mrs. J. Alexander Brown and Mrs. John Glendinning have been appointed chairmen of the Supply Committee. Mrs. Whitcomb and Ada Gilman are members of this committee. All these ladies have been most zealous and faithful in their work for the League.

Emily Soldene is writing theatrical and musical notes for the Sydney (N. S. W.) *Evening News*.







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